

Saturday 7 February 2015

# Amateur Photographer

Recreating  
**Carlos Clarke**

How we  
reshot  
a classic  
Eighties  
image



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# Black + White

**Special Mono issue including:**

- Michael Freeman on B&W
- Setting up your camera for mono
- Convert a camera for black & white

**China's  
Cartier-  
Bresson**

The awe-  
inspiring street  
photography  
of **Fan Ho**

**Billy Currie**

The processing secrets behind his  
extraordinary mono architecture

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ANY DOUBTS as to why black & white photography remains so popular should be answered after reading this week's issue. From

Billy Currie's striking architectural images to Fan Ho's beautifully observed street photography of colonial Hong Kong, there are numerous images that I would be happy to hang on my wall. Michael Freeman looks at the three main reasons why we would

choose mono over colour, and Billy Currie reminds us that taking the picture is only half the story. Ansel Adams once said that the negative is the score, and the print is the performance. While for most people the darkroom may have given way to the computer, good black & white photographers still need to possess both a creative vision and all the technical mastery of the tools required to realise it.

**Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK

### Ethereal by Kevin Nutter

Canon EOS 60D, 50mm, 1/80sec at f/8, ISO 100

Kevin Nutter from Leeds uploaded this beautifully striking image to our Flickr page. It's a great example of how black & white and expressive light can work together, and as such is a perfect start to our Black & White Special issue.

'This picture of my son was taken in the early autumn in a wood near where we live,' Kevin explains. 'It's a place where the cold and warm air meet, and the strong light breaches the tree canopy. As you can see, it creates these wonderful shafts of light. I did no real processing to speak of, other than the obvious. I transformed the image into a square crop and of course converted the shot to monochrome, which was necessary to remove the distraction of the luminous leaves.'

If you would like to see your images appear in AP, upload them to our Flickr, Facebook or website gallery pages. You could be in with chance of winning a year's digital subscription.



© KEVIN NUTTER

**Win!** Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.



### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

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## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© LEWIS HAMILTON, COURTESY OF ZOOM

### Formula 1 photos

Photos by Formula 1 racing drivers have helped to raise more than £20,000 for Great Ormond Street Hospital Children's Charity. Lewis Hamilton was among stars challenged to take a photo (above) that represented a 'snapshot of their world'. An initial auction raised £20,500. A separate online auction is expected to boost the total.



### Lens revamps

Fujifilm has revamped two kit lenses in the form of the XC 16-50mm f/3.5-5.6 OIS II and XC 50-230mm f/4.5-6.7 OIS II, with both claimed to deliver improved performance. The 16-50mm will be sold only as part of a kit with the X-A2 (priced £449.99), due out in March. The 50-230mm will be sold separately (price to be announced).

### Hasselblad CEO

Swedish camera maker Hasselblad has appointed Perry Oosting (pictured) as CEO, to serve as a replacement for Dr Larry Hansen, who oversaw the launch of the first Lunar compact system camera. Hansen left Hasselblad at the end of 2013. Oosting replaces interim CEO Ian Rawcliffe.



© CHRISTOPHER FURLONG

### 'Smart' lens

The Kodak-branded 5x (28-140mm) optical zoom SL5 Smart Lens, designed mainly for smartphones, is due before the end of March. The SL5 is the third Kodak lens-camera made under licence by JK Imaging. It costs \$179.99 (US). There is no UK price as yet.



The current SL10

### Macphun correction

In AP 17 January we reviewed Macphun Intensify software. Unfortunately, we omitted to state that the software is only available for Apple Mac computers. We apologise for any confusion this may have caused.



## WEEKEND PROJECT

### Misty mornings

While it may be cold outside at this time of year, the misty mornings that occur when the temperature drops overnight can provide stunning vistas, so it's well worth getting up early to photograph them.

The best places to see mist materialise are near stretches of water, such as rivers or ponds, as well as cool valleys. Mist can make a familiar scene look different and change the atmosphere of a location.

With mist acting like a big softbox in the sky, contrast is reduced, but use this to your advantage. With objects progressively losing contrast the further back they go in the scene, it can be a great way to emphasise depth in your shot and exaggerate the differences between near and far objects.

**1** Mist quickly disappears in the morning, so make sure you've set your alarm early and you're at your location before first light to ensure you don't miss the perfect mix of mist and light.

**2** Mist reflects ambient light, so it can trick your meter into thinking it's brighter than it actually is, so be ready to dial some exposure compensation to get round this.



# BIG picture

Photogenic winter scenes pop up across the United Kingdom

◀ What's the best way for a photographer to beat the winter blues? The answer is to get out with a camera and capture the beautiful scenes that are appearing across the country at this time of year. In this image from Christopher Furlong, we see a young family enjoying a brisk early morning walk as overnight frost clings to the flora at the National Trust's Dunham Massey Park in Altrincham, Cheshire. Many parts of the UK have had snowfall and below-freezing temperatures, and the Met Office has issued warnings of further plummeting temperatures and possible snowfall. But that's no reason to stay indoors and let your camera gather dust – get out there and enjoy it!

## Words & numbers

# Sharpness is a bourgeois concept

Henri Cartier-Bresson  
French photographer  
(1908-2004)

**92 million**  
The number of times the term 'selfie' was mentioned on Twitter last year



**3** Try shooting with a long focal length to really compress the perspective and play on the extended feeling of depth that's created from the mist, reducing the clarity in the raw conversion.

As mist reflects ambient light, make sure you dial in some exposure compensation to rectify this

**4** As there's a chance that water droplets will form on the front of your lens when out in these conditions, it's worth taking a few tissues.

© PHIL HALL






© GIORGIO BIANCHI



Bianchi captures the tension as police officers form a human shield

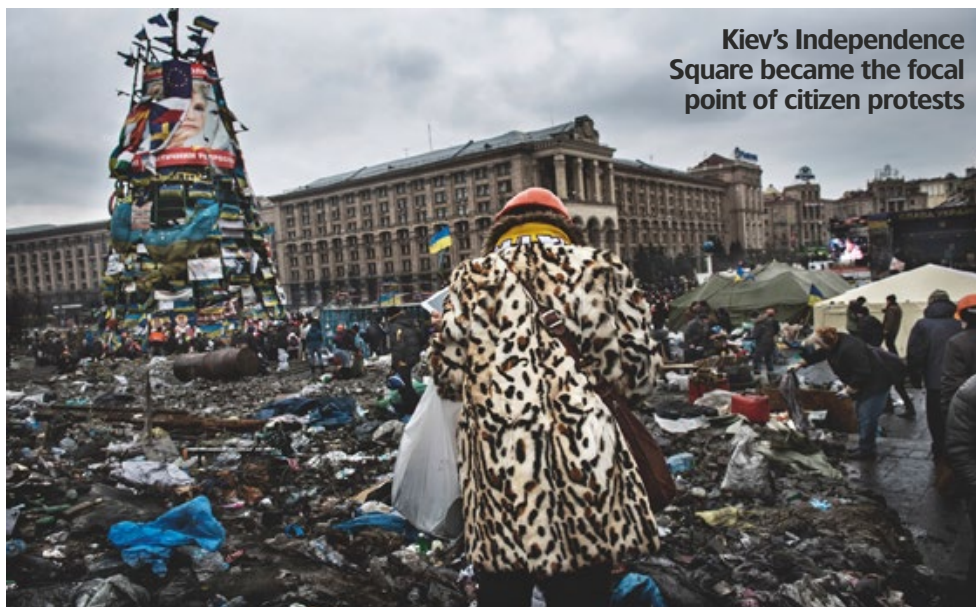
# Ukraine conflict shots win Terry O'Neill Award

 ITALIAN photographer Giorgio Bianchi has won £3,000 and a *Guardian* commission for his series *Behind Kiev's Barricades*, as winner of the Terry O'Neill Award 2014.

Bianchi's reportage project shows violence and unrest in Kiev's Maidan Nezalezhnosti, also known as Independence Square, after it was stormed by hundreds of thousands of Ukrainian protesters.

In his artist's statement on the project, Bianchi talks about witnessing the repeated destruction and rebuilding of barricades by police and protesters as the tide of conflict ebbed back and forth.

Bianchi said: 'Every photographer's dream is to have his or her work noticed and respected. I love the work of Terry O'Neill – he is a



Kiev's Independence Square became the focal point of citizen protests

© GIORGIO BIANCHI

master. To meet him and spend time with him talking about my work was a lot of fun, and an honour.'

Terry O'Neill described Bianchi's work as 'amazing' and 'world-class', adding that he expected big things from the photographer in the future.

Bianchi is set to return to Ukraine soon to report on new developments in the region. He has plans to join a Ukrainian military camp near Kiev and follow a battalion to action on the front line.

Spanish photographer Miguel Angel Sanchez was awarded First


Runner-Up for his project titled *Gaza/The Box*, a portraiture series depicting the people of Gaza.

Javier Arcenillas, who was last year's runner-up, won Second Runner-Up, this time for a photo series on an annual event in Galicia, Spain where wild horses – often brutally – have their manes cut off, while British photographer Rob Pearson-Wright won in the Mobile Device category for his black & white street series, *Universal Language*.

To see the winning images, visit [www.oneillaward.com](http://www.oneillaward.com).



## Does your D750 need repair?

 NIKON has spelled out how you can check if your D750 is one of those hit by the flaring issue.

On its website, Nikon Europe urges customers to enter the seven-digit serial number that appears on the bottom of the Nikon D750 to find out if it is one of the affected units.

'Results for the serial number entered will be displayed,' states the website. 'If these results show that your camera is one of those affected, instructions for requesting repairs will be displayed.'

'If your camera is not one of those affected, rest assured that you may continue using your camera without concern for this issue.' The service centre will inspect and repair light-shielding components, and adjust AF sensor position for free.

Visit [nikoneurope-en.custhelp.com/app/answers/detail/a\\_id/63592](http://nikoneurope-en.custhelp.com/app/answers/detail/a_id/63592).



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A metaphor for the futility of war

© GIORGIO BIANCHI



# GF7 set for March debut

**MARCH** will see Panasonic launch the Lumix DMC-GF7, a 16MP, Micro Four Thirds camera designed especially for selfie fans.

Drawing on news that the term 'selfie' was reportedly mentioned 92 million times on Twitter last year, the GF7 boasts a Self Shot mode, which is activated when the user flips up the 180°, 3in (1.04-million-dot resolution) touchscreen.

For a smoother look on selfies, users can deploy the camera's Soft Skin mode.

Defocusing and 'slimming' effects are also possible – the latter designed to make a subject's face appear slimmer, adds Panasonic.

The GF7 also includes a mode designed to trigger the shutter when users' faces are close enough for a 'couple' self-portrait, via face detection. For an action twist, the GF7

The GF7's handy tilt-up screen will delight lovers of the selfie



incorporates Jump Snap, where a smartphone can be used to fire the GF7's shutter when its user leaps into the air.

'The remote-control smartphone automatically detects the highest point of your jump, and releases the Lumix GF7's shutter

while you're in mid-air,' explained Panasonic.

Other features include built-in Wi-Fi, a Venus Engine image processor, full HD video and a 'leather-touch' grip.

Set to cost £429, the GF7 will be available in silver and brown versions.

## CSCs buck camera sales trend

**DEMAND** for compact system cameras is predicted to rise in 2015, as consumers are lured by new technology, and different styles and sizes compared to DSLRs.

Although overall demand for cameras in the UK shrank 27% in 2014, CSC sales rose 2%, says Futuresource Consulting. This marked a generous 10% leap in revenue.

CSC demand reached 105,000 units, while DSLR sales fell 18%.

Futuresource analyst Arun Gill said CSCs are 'driving the vast majority of innovation in the market'. He cited technological developments such as focus accuracy, EVF improvements and retro design.

'All of these factors have the potential to appeal to a wider demographic than DSLR currently does,' he added.



CSCs can appeal to a 'wider demographic'

However, DSLR demand outstripped CSCs by more than three times and continue to dominate the system camera market.

Total UK camera sales stood at 2.4m units in 2014. This marked a £115.6m fall (20.2%) in revenue, to £456m.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



BELFAST

### Frank Browne: Through the Lens

Father Frank Browne made more than 41,500 negatives in the early 20th century, including many taken on the *Titanic*. This selection shows not only the ill-fated cruise liner, but also several slices of life from fast-evolving pre-war and post-war Britain.

Until 31 March, [www.titanicbelfast.com](http://www.titanicbelfast.com)



LONDON

### Walking Legs

Fashion surrealist Guy Bourdin is paid a loving tribute at Michael Hoppen, focusing on his work with shoe designer Charles Jourdan. A Bourdin retrospective is also on show at London's Somerset House until 15 March.

6 February-28 March, [www.michaelhoppengallery.com](http://www.michaelhoppengallery.com)



LONDON

### Alluring Orchids

Kew Gardens provides an escape from the February cold with its orchid festival in the Princess of Wales Conservatory. Bring a macro lens and get some stunning shots of these beautifully colourful flowers.

7 February-8 March, [www.kew.org](http://www.kew.org)



DEVON

### Art Forms in Nature

A touring exhibition comes to Honiton's Thelma Hulbert Gallery, showing off the botanical photographs of pioneer Karl Blossfeldt (1865-1932). More than 40 of his signature images are on show throughout the month.

14 February-14 March, [www.thelmahulbert.com](http://www.thelmahulbert.com)

### Wildlife Photographer of the Year

The winning images from the competition's 50th edition continue their nationwide victory lap with their Bristol stint drawing to a close. Other destinations this year include Penrith, Plymouth, Brighton and Guernsey.

Until 22 February, [www.bristolmuseums.org.uk](http://www.bristolmuseums.org.uk), [www.nhm.ac.uk](http://www.nhm.ac.uk)



BRISTOL





# Viewpoint James Madelin

My father taught me so much about photography, both before and after his death – and how to seize the moment...

**M**y dad died a year ago. He bought me my first camera, an Olympus XA, and taught me focus, aperture, shutter speeds and framing. Since he died last year, he's taught me even more about photography.

Death teaches us some amazing things. I just never expected that many of them would be about photography.

**Lesson one:** When you're late for your family dinner reservation, your kids are whining because they're hungry, and you're stressed because you haven't packed the car and you're leaving early the next day – stop. Breathe. You've dressed up and may even be looking tanned and fab, so set up your tripod and take a family portrait. It might be the last chance you get to photograph your family. I did. It was. Looking at the photo of my dad with me and my family, which I do every day, is lovely and heart-wrenching and beautiful. Thanks, photography.

**Lesson two:** Sometimes you need gear. Nine photos in ten can only be improved by being a better photographer, but sometimes you've got to have the gear. The last photo of us with my dad could never have been taken without the great travel tripod I had with me.

## 'Discovering my dad's photos from the 1940s has been wonderful'

**Lesson three:** When you're going through family photo albums with your folks, ask questions and take notes. Photos with captions mean so much more. Find out where they were, what they were thinking and write it down, so that one day you can pass on the stories of your ancestors when they're gone.

**Lesson four:** When we nail a frame, an exposure, a moment, have we really done it for our own satisfaction? We shoot to share. To show. To show off. There's no shame in that, it's a beautiful thing. So ensure everyone will be able to enjoy your photos when you've shuffled off your mortal coil. Print them. Catalogue them.



## A poignant reminder of how much my dad taught me about photography

Keyword them. Date them. Caption them. Your photos are masterpieces to your family, and maybe to the rest of us too. Which leads me to...

**Lesson five:** Make it easy for your descendants to take a journey of discovery into *their* ancestor's life (that's you). Save your photos. Back them up. Back them up again. Give someone you trust the password to your laptop, your computer, your cloud-storage photo site. Discovering my dad's photos from the 1940s onwards has been wonderful, thanks to film. It would have been very different if it had all been digital.

We don't have film any more, so we have to make an extra effort to ensure our photos will be enjoyed 20, 30, 40 years from now and beyond. Tell me how you're doing it with #PassOnPics.

Follow these simple steps and you'll live forever through your photos. Thanks, dad.

**James** is an ex-pro photographer who now invents cool photography gear like the Orbis flash, Frio Coldshoe, ioShutter system and more. He has loved shooting since he was nine. Nowadays, he's as likely to have his iPhone at the ready as his SLRs

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

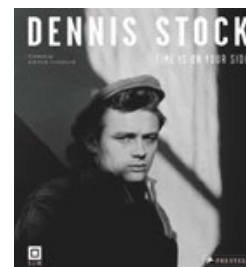
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Dennis Stock: Time Is On Your Side

Prestel, £40, hardback, 176 pages, ISBN 978-3-79134-951-0

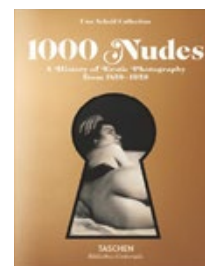


YOU MAY well know the name Dennis Stock. The photographer was a member of the Magnum agency and built a reputation for shooting classic portraits of actors, jazz singers and hippies. He was also partial to photographing the stunning

natural landscapes found in Hawaii, Japan and Alaska. Stock's most famous image is of James Dean walking through Times Square. What you may not know is that this photo was taken in the year of the actor's death. The book is introduced by an insightful essay by photographer Anton Corbijn, a man who understands what it is to take classic, penetrating portraits of celebrities. If Dennis Stock is a name that has existed only on the periphery of your consciousness, then this could well be the volume to change that. ★★★★★

### 1000 Nudes: A History of Erotic Photography from 1839-1939

By Hans-Michael Koetzle and Uwe Scheid, Taschen, £12.99, hardback, 576 pages, ISBN 978-3-83655-446-6



WHAT would you say is the most popular subject for photography? Landscapes? Wildlife? Don't be so naive. It is, of course, the human body, or to give it the accepted title, the nude. For 150 years, photographers have taken the opportunity to explore the human

form, whether for scientific purposes or for mere titillation. This collection of images is stunning in its breadth. We begin with the earliest daguerreotypes and move swiftly through to the more experimental methods employed in the 20th century. It's interesting to see how the art of painting informed these early images (in fact, it still does) regarding the poses of the subjects. It's also an interesting way of observing the advances in the photographic medium through the prism of the nude. One for your grandad. ★★★★★



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A very ordinary building just off Bothwell Street in Glasgow. However, when viewed from just the right angle, the building takes on some interesting qualities

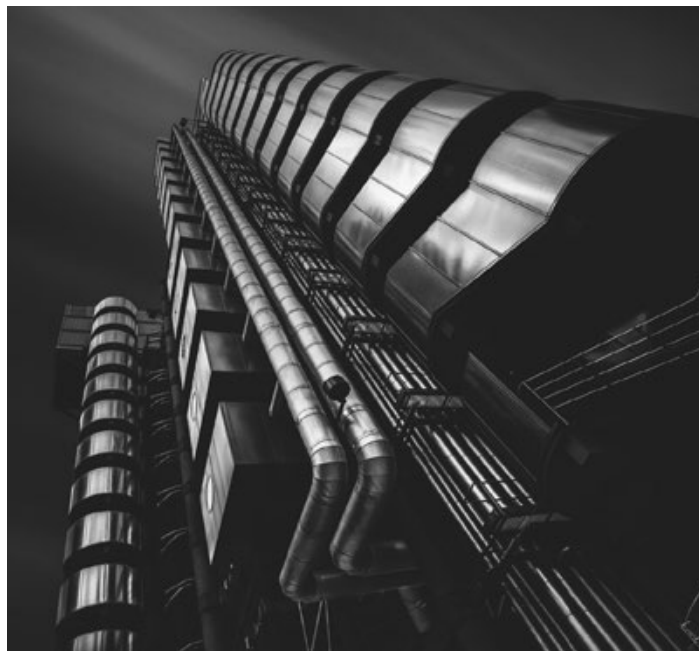




## Billy Currie

Scotland-based Billy Currie has long been a passionate photographer, and had always hoped to make it his profession. With a background in IT, he now runs photography and post-processing courses in Scotland and northern England. [www.billycurriephotography.co.uk](http://www.billycurriephotography.co.uk)

ALL PICTURES © BILLY CURRIE



# Master of mono

**Billy Currie** reveals the creative process behind his award-winning black & white architectural images

Once I had got over the initial beginners' hurdles of photography, I decided I wanted to create a wide and varied collection of images – something more than a single-style portfolio. I felt it was important to become a well-rounded photographer who could ply his art regardless of situation, style or environment. I hoped it would ensure my photography would stay fresh, challenging and, above all, interesting.

As my journey continued, I veered more and more towards black & white. While it wasn't a conscious decision, the skew became increasingly obvious as time went on. This pull towards monochrome has never left me, and currently around 70% of my images are mono in one form or another. Black & white images, for me, contain a purity that their colour counterparts can never possess. They are timeless and look beautiful among any surroundings. In my opinion, the same cannot be said for colour.

From a purely post-production point of view, and as strange as it seems, a colourless image is much more of a blank canvas than colour could ever be. Take, for example, contrast,

## KIT LIST



### Remote release

This is crucial for long exposures. I use a Hähnel Giga T Pro II, which provides me with many options, from basic remote release to wireless timer to intervalometer, to name but a few.



### Tilt-shift lens

Distortion is a major factor when photographing architecture. A tilt-and-shift lens can virtually eliminate this, meaning far less work in post-production.



### Geared head

Lining up an electronic spirit level with a ball head is quite difficult. A geared head such as the Arca-Swiss D4 makes this an easy task.



### L bracket

When shooting in portrait mode, your camera and tripod are substantially less stable. I always use an L bracket to ensure my camera stays above the centre of my tripod.



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➤ which is the most important tool I have at my disposal. In monochrome, contrast can take you from light and airy to the depths of dark and moody, retaining its beauty at all times. Because of colour shifts and saturation, colour images are far more constrained, and can quickly become unattractive cartoons. Mono lends itself much more freely to the creative photographer.

## Inspiration

Although my portfolio was varied and already contained many mono images,

one style that didn't feature in it was architecture. It was a subject that I had never viewed in an interesting light, metaphorically speaking. And then, it happened... I came across a selection of architectural images from Dutch photographer Joel Tjintjelaar. They were like nothing I had ever seen previously in architecture: artistic, eye-catching and, above all, in beautiful black & white.

I already had a good knowledge of Photoshop, and I knew that mastering it would be the key to producing artistic images such as Joel's. After reading a few

blogs and watching one of Joel's videos, the next step was obvious: learn the relevant Photoshop tools required for this discipline. I knew it would be quite different to anything I'd done previously with my landscape and nature work. Buildings have strong, defined edges, curves, panels and even surfaces. It stands to reason that they require a new set of post-production skills.

Capturing an architectural image is pretty much the same as any other long-exposure shot. The only slight difference may be the length of the



The Hydro, Glasgow's newest venue, which sits close to the Clyde near the city centre



## Before and after

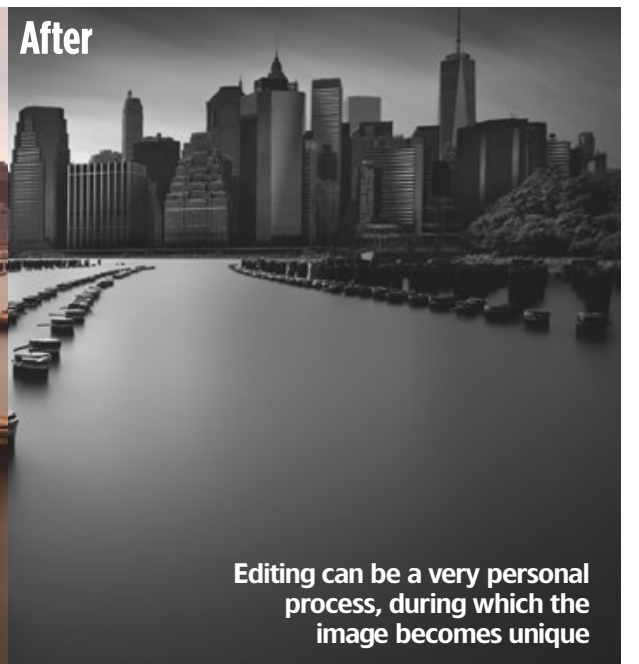
THERE is no doubt that post-processing, whether in the darkroom or on a computer, is one of the most important and complex aspects of photography – even more so with this artistic style of architecture. It is critical that the original image is captured with as much information as possible, but even then, this only provides a good starting point.

Next comes what I consider to be the 'art' in the 'art of photography': the creation of your vision through technical post-processing techniques, which is often much more difficult and complex than anything you can find on your camera. This is a very personal stage, where your image becomes unique and takes on your individual vision, be that true to the original scene or as far removed from it as your imagination allows.

Before



After



Editing can be a very personal process, during which the image becomes unique





Paisley Mill, a very traditional old building near Glasgow

➤ exposure. I don't have a standard setting for shutter speed; it solely depends on how fast the clouds are moving and how far I want them to travel across my frame. If clouds are moving slowly, I may shoot a much longer exposure – anything up to 12mins is not unusual.

## Framing

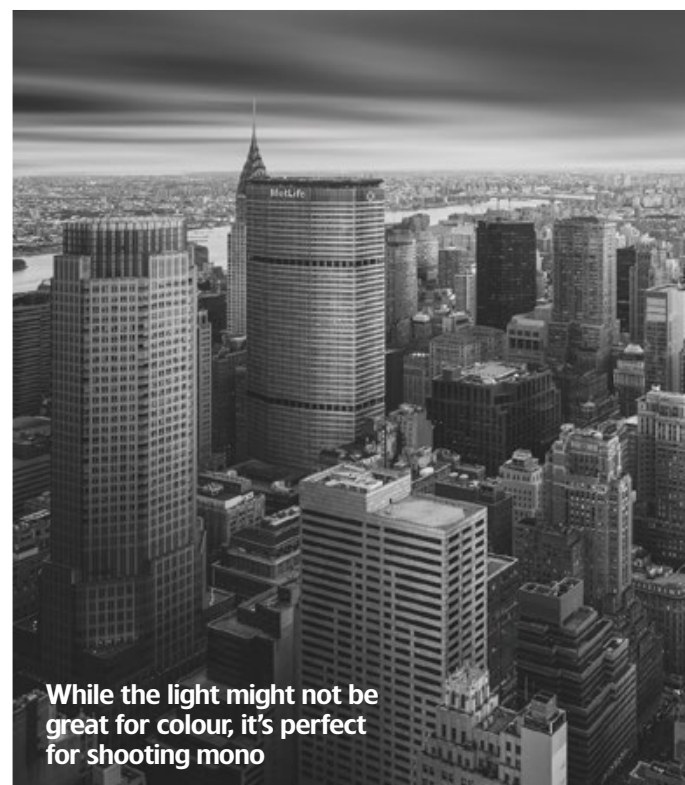
The beauty of combining architecture and monochrome is that both free you up,

compositionally speaking. There are no foregrounds to worry about, no rule of thirds or any other preconceived ideas of what makes a nice landscape. With mono architecture, it doesn't matter if you shoot part of a building, the whole building or a whole skyline of buildings. It is the shadows and contrast and drama that make the photograph, not just the subject.

Once back home, that's when the real work begins. It can take anything from



The impressive skyline of London's financial district



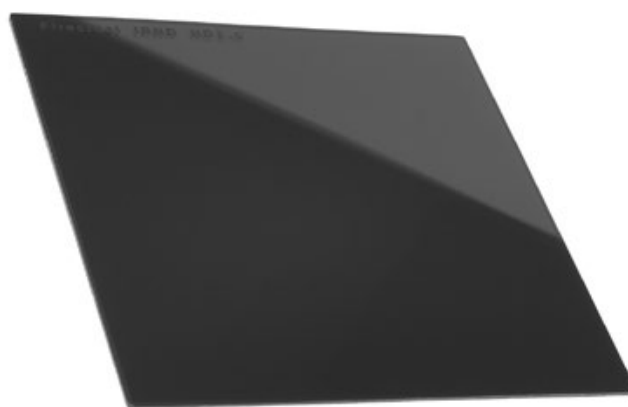
While the light might not be great for colour, it's perfect for shooting mono

## BILLY'S TOP TIPS



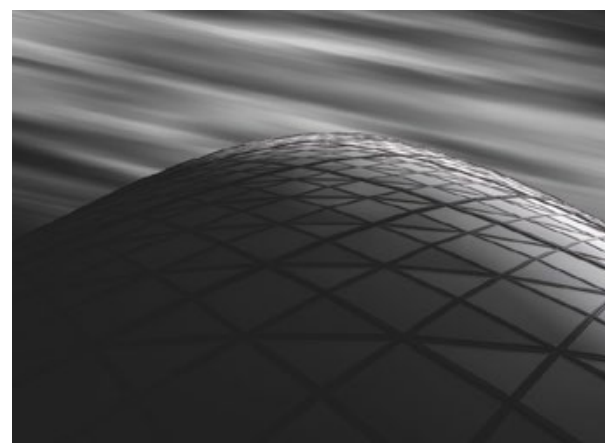
## Computer power

Working with large documents in Photoshop can lead to severe performance degradation. If you already have sufficient RAM, installing a small SSD drive for Photoshop to use as a scratch disk can make a substantial difference. It can even eliminate the need for a new PC.



## Filters

To be able to expose for any duration in any light while still using optimal camera settings, the best combination of filters are 3, 6 and 10 stops. As filters can be stacked, these enable you to have 3, 6, 9, 10, 13, 16 or 19EV of light reduction.



## Sky

With architectural images of this style, I think it is important that the sky should complement the structure rather than detract from it. The image is an artistic interpretation of the building through the use of light and shadow; the sky could easily reduce the overall impact.





## Bad weather

FOR ME, architecture is by far the most rewarding of all the genres of photography. Unlike many others, it is not as reliant on weather, flattering light or time of day. The building or structure is 100 per cent of the image; it needs neither foreground nor colour in the sky. Simply make a good exposure with optimal settings and the camera's job is complete – light, shadow and mood can all be taken care of later. For these reasons, architecture can still yield many keepers in weather that would prove unsuitable for most other types of outdoor photography. I can't recall an architectural shoot to date that didn't produce at least several usable images, which is not something that can be said for most photographic subjects.



an hour up to several hours to produce an individual image, depending on what's involved. I don't use any plug-ins; everything is completed in the core Lightroom and Photoshop programs.

Although they can be time-consuming and repetitive, the processing techniques are actually relatively simple – although a thorough understanding of basic Photoshop tools is a must. You need to be comfortable with aspects such as

selections, organising layers, dodging and burning, applying gradients, and so on, as these provide you with everything you need for most images.

When processing a monochrome architectural image, my starting point is usually a basic black & white conversion that's been carried out in either Lightroom or Photoshop. Once this is complete, I then take a look at the exposure and adjust it to create the overall atmosphere that I'm hoping to achieve. The sky and how it interacts with the building or buildings is vitally important to all my images, so the next step is to make an accurate selection, where further adjustments to contrast are applied, along with gradients.

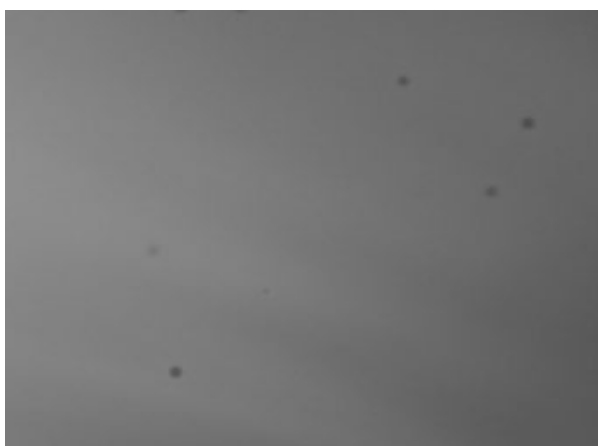
The next step is the really painstaking part of the process. If I'm working on a single building, I make selections of every face, window and piece of trim – I then simply dodge and burn each of these in turn until I have my desired effect. If I'm working on a skyline, I make individual selections of every building. When this is done, I finish the image by making some global adjustments to really fine-tune the atmosphere.

One of the most important points to note about this whole process is that the deep shadows and eye-catching highlights can never come from the black & white conversion alone. They come from working on the many individual selections and transforming each of them into interesting areas in their own right.



## Noise reduction

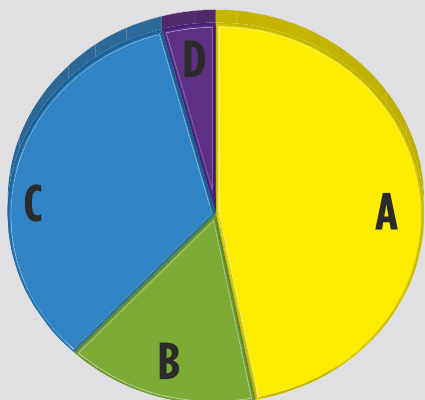
It is a common belief that long-exposure noise reduction is used to remove hot pixels, but this is not the case. The purpose of this in-camera setting is to remove or reduce 'fixed pattern noise' – something that is near impossible to do well in post-production.



## Check for dust

On completion of an image, it should be inspected at more than 100 per cent. This allows for the identification and removal of any unwanted artefacts, such as dust spots or chromatic aberration. An image should be flawless regardless of its size.





### In AP 17 January, we asked...

How much Photoshop manipulation do you consider to be acceptable?

### You answered...

<b>A</b> Anything goes – photography is an art form and there are no rules in art	<b>47%</b>
<b>B</b> Layers, masks, filters etc are fine, but cloning and image combining are not	<b>15%</b>
<b>C</b> Only basic image enhancements (colour, contrast etc) are OK	<b>34%</b>
<b>D</b> It shouldn't be used at all	<b>4%</b>

### What you said

'Art is capturing a vision in an artist's mind. Photography is capturing the moment, so any manipulation other than exposure correction is deception'

'Using Photoshop is just an easier way of creating an image than the early photographers did in the darkroom. There are probably thousands of images from 50+ years ago that were manipulated, but no one knew'

'A photograph is only a true photograph up to a point of manipulation. Too much Photoshop and it becomes a man-made picture. A true photo is what the lens sees'

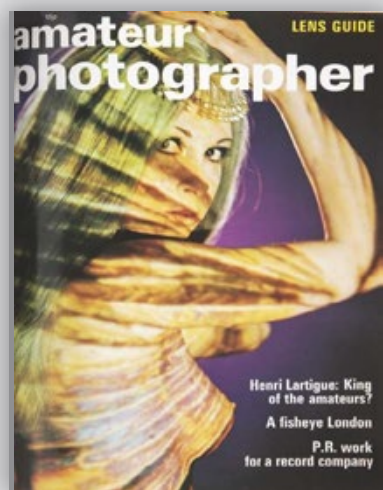
Join the debate on the AP forum

### This week we ask

Would you be prepared to convert one of your cameras to black & white?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of the cover above, visit [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The 17 January issue's cover was from 20 January 1982. The winner is Bryan Metters from Lancashire, who was closest with a guess of 10 February 1982.

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## LETTER OF THE WEEK

### Jane Bown's simple approach

After I bought my first SLR (a Pentax ME Super) in 1981, I became obsessed with owning lots of equipment, most of which I never used. When shooting b&w portraits, I tried every lighting set-up imaginable using both flash and tungsten lights, and even my dad's old 1,000-watt cine light. My pictures were still rubbish, leading me to conclude that I should simplify my approach.

By chance, I saw a TV interview with the great, and sadly now late, Jane Bown. Looking at the quality of her black & white celebrity portraits, I was bowled over. And even more so when she revealed her simple working method: an Olympus OM-1 with a 50mm lens invariably set to f/2.8, 400 ASA film and natural daylight. However, would her basic, no-frills approach work for me? Using my dad as a subject, I sat him near the lounge window and positioned him so his face was evenly lit by daylight. My Pentax was loaded with

Tri-X, and my 50mm lens, set to f/2.8, gave me a usable shutter speed of 1/125sec. And guess what? I *loved* the results. OK, so my dad was no celebrity. But when he processed my film and made me some beautiful 10x8in prints in his garden shed darkroom, he was a star in my eyes.

I'd wasted months believing that having more gear made you a better photographer. And yet, by following Jane Bown's breathtakingly simple approach, I realised the error of my ways. And I still use the same method today. Jane's archive of wonderful pictures is not only testament to her talent, but also to the fact that if you keep it simple, it *works*. RIP Jane.

**Carole Davies, Northumberland**

**I had the pleasure of meeting Jane a couple of times and you couldn't wish to meet a more modest, down-to-earth photographer – Nigel Atherton, Editor**



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Price not justified

I read with interest Richard Sibley's reply to Martin Sida-Page's letter about Leica cameras (AP 6 December 2014). Leicas are superb cameras, the M6/M7 being beautifully made mechanical jewels that will last a lifetime. I suspect most, if not all, of the external and internal parts of an M6/M7 are made by Ernst Leitz. However, as the M9 is digital, many of the electronics used by Leica to assemble the camera are bought in. It's also likely that the M9's sensor and other electronics, made by Sony and others, will find their way into other cameras.

Is the resolution from an M9 any better than it is from a Nikon D810? I doubt it. Having read your test reports, Nikon may even have an advantage. With electronic parts it is possible to engineer

a life into components.

Whether the price being asked for the Leica M-A can be justified is debatable, but the price of an M9 certainly cannot. Anyone who buys a digital Leica is endowed with more money than sense.

**Ken Westmoreland, West Yorkshire**

**Would any M9 or other digital Leica users out there like to respond to Ken's comments? – Nigel Atherton, Editor**

### I want to buy, but...

I have been thinking about buying a Nikon D810, and looking through the pages of AP have noticed that the major dealers advertise the same kit for around the same price. Because of this fact, used-equipment prices remain high. From memory,

one of the more sensible rules the EU applied was that price fixing was not allowed!

There is more. According to *The Daily Telegraph* in January 2012, £1 bought 117 Japanese yen, but now the rate is around 185 yen. This is a difference of over 35%. The benefit of a rising pound is that imports become *cheaper*!

But there is more. As the price of oil has plummeted, transport costs must be less. The term 'rip-off Britain' is frequently used, but in this case it must apply. Surely the reduction in costs should be passed on to the consumer? No doubt if the reverse were true, any increase would be levied. I wish to buy, but not if I am being conned.

**TJ Mear, East Sussex**

**Cameras tend to be advertised at similar prices**



because in most cases they're being sold at little over cost, not because there's any fixing by retailers. There's little profit in selling cameras these days, which is why 51% of the UK's independent camera shops have gone out of business in the past two years. The main cause is internet discounting – in many cases cameras are being sold online by grey importers for less than retailers can buy them from the distributor – **Nigel Atherton, Editor**

## New film group

The Royal Photographic Society is forming an analogue imaging group. In light of the film renaissance, the RPS asked me to write an article in October's *RPS Journal* explaining the importance of film to photography, its creative potential and advocating the formation of a new group.

Our first meeting was on 31 January in Staffordshire, and we are planning a newsletter and events to promote the art and practice of film and darkroom, alternative processes and hybrid (part-analogue, part-digital) imaging. Visit [rps.org](http://rps.org) for updates. **David Healey ARPS, via email**



© JOHN PERIAM

## Film fantastic

I write for the nautical press and go to sea often. This image [above] was taken on a recent lifeboat exercise, for a new book I am writing for the RNLI, and shows the Shoreham Harbour Lifeboat launching in West Sussex.

Photographs were taken at sea and on shore, as well as working with the Coastguard helicopter, but what was different about this image was that it was taken from the boathouse slipway, where the public are not allowed, as the lifeboat hit the water. Only one frame was taken using a Nikon F5 with 20–200mm lens, at 1/250sec on Fujifilm ISO 200 print film. It was processed by Sussex Cameras in Bognor

Regis, a family-run local camera shop where they scanned from the negative directly onto disc. They do all my processing and, if I'm in a hurry, the turnaround is well under an hour. They know my work well and produce the image to my requirements.

To date, this image has appeared in more than 12 publications. What I also like is the colour texture of this image that film produces. A little grain also helps.

Keep some space in AP for us film users, please! **John Periam, West Sussex**

**Great images like this one will always be welcome in AP, John, whatever media they were shot on – Nigel Atherton, Editor**

# In next week's issue On sale Tuesday 10 February

## Hidden treasures

We look at the gems from the RPS's collection on show at the Science Museum

## Print making

Andrew Sanderson explains how darkroom printing isn't as difficult as you may think

## Field test

Callum McInerney-Riley on the benefits that the Canon EOS-1D X has brought to his photography

# Ten top portrait photography tips

Four photographers reveal their secrets for great people shots

© DAVID LAZAR

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# A Hong Kong memoir



Photographer and film-maker **Fan Ho** looks back at the work that has made his name and discusses his new book *Hong Kong Memoir*. He talks to **Mat Gallagher**

**T**hough many associate 20th century street photography with the likes of Henri Cartier-Bresson, over in the East, a young photographer called Fan Ho was also breaking new ground. Born in Shanghai, China, the man who became known as The Great Master moved to Hong Kong with his family in the late 1940s and, armed with his new Rolleiflex Tessar f/3.5 TLR, started to document the city in his own inimitable way.

'At that time, in 1948 and 1949, Hong Kong wasn't as prosperous as it is now, it was just a city,' says Fan Ho, talking from his home in California, USA. Self-deprecating about his understanding and command of English, Ho speaks slowly and clearly.

His love of photography started

when he was a young boy in Shanghai, where he took his first pictures with an old Kodak Brownie. Once in Hong Kong, with a fairly serious camera now at his disposal and a whole new city to explore, he began a career that has lasted well over half a decade. During this time, he has worked as a photographer, film-maker, director and has written several books. His career in photography has seen him win more than 280 awards, and his work has been included in hundreds of exhibitions across the world, but his move to film later in life was never seen as a natural progression.

'I don't think photography is inferior to film. They are like sisters, both using the image to express the author's feelings and ideas,' he says. 'They use a similar expressive

Above: 'Sun Rays', 1959

Above right: 'Approaching Shadow', 1954

Right: 'Pattern', 1956





medium, but they are different in my point of view. Still photography is about a decisive moment and to pick that moment is a photographer's job.'

### Seeing in black & white

Ho's still images are the work of a street photographer who observed and captured everyday life as he saw it – the people, places and events. 'People have told me that they love the graphic design of my photos, but it's instinct,' he says. 'I see the graphic elements and it tempts me to press my shutter.'

Ho has never been afraid to experiment with his images, mixing styles and techniques over the years, but he predominantly works in black & white, sticking to Kodak Tri-X and Plus-X.

'Black & white, for me, is a better medium for expressing my view of the world,' he says. 'I don't know whether I'm right or wrong, but I believe colour is best left to the painters – they can do it better. For me, photography is like black & white and film-making is like colour. Film-making involves lots of things and lots of people – it's too complicated. Colour is more complicated, and since

Right: 'Dreamscape', 1962

Centre right: 'Old Street Kaleidoscope', 1955

Bottom right: 'Afternoon Chat', 1959





➤ I'm a simple-minded man, I prefer black & white.'

Despite Ho's comparisons, he sees potential in all creative outlets and takes inspiration from a range of artists, from the composer Debussy to the author Hemingway, and cites Chinese poetry as a major influence.

'I think there are other elements that give me more than what photography can give me – the nourishment and inspiration,' he adds. 'Rachmaninoff's *Piano Concerto No. 2* gave me lots of inspiration, for example.'

A good photo, Ho claims, comes not from the idea, but from a feeling or a passion, and it's the ability to convey this that great photographers possess, and that viewers respond to.

### New work

Ho's new book, *A Hong Kong Memoir*, forms the final part of a trilogy, and an exhibition of images from it is being held simultaneously in Hong Kong and in San Francisco in the USA. The works are new creations – unprinted negatives of Hong Kong from Ho's collection, brought to life through digitally superimposing slides and re-editing them to create insightful and often amusing pieces. 'Hong Kong is the place I love,' he says. 'Even though I was born in Shanghai, I studied, worked and grew up in Hong Kong, which is why the city is my home.'

Ho is no longer able to head out with his camera, as back pain has left him unable to carry the weight of his camera and lens, or to walk far unaided, so the digital darkroom has become his creative outlet. Although he admits to not being the most tech-savvy of photographers, with more than 50 years' experience in the darkroom and the help of some assistants, he is breathing new life into his old images.

'In America I don't have a darkroom, and my health doesn't allow me to work in a darkroom any more, so I just use Photoshop to

help me,' he says. 'I'm not an expert in modern technology, but I have good friends to help me. Just like in film-making, I am the director, and I have a very good assistant. I tell him what I want to express like a film-maker, then he uses his technique to fulfil my dreams.'

The layering of two images can create conflict or comparison between the pictures, and although some of Ho's new creations are serious in tone, others seem designed to simply make the viewer smile. 'I don't want the audience to say, "All this is too serious and too heavy." Sometimes you can give them some fun. That's why some of these images are funny.'

But even at this stage in his career, with an iconic portfolio behind him, Ho still wants to create something new, and is determined not to repeat himself. 'I'm still finding new ways of seeing – a new kind of experimentation,' he says. 'I believe an artist should go with something new all the time, not just go over old stuff and repeat himself. This is my third book and I don't want people to say it's all the same.'

### Parting words

Ho offers some parting advice to aspiring photographers: don't throw away your old negatives. 'When you are young you take photographs, and at that time you may think they're no good and just put them aside,' he says. 'But as you get old and have lots of experience in life, you'll know more about the world than when you were young, so your judgement changes. Your standards change, too. And then you may find some treasures in your old collection, some diamonds, because it's a different time, a different environment. I have searched my old negatives recently and found something valuable, because time changes, and man changes – you and me and the whole world. Everything changes.'

AP



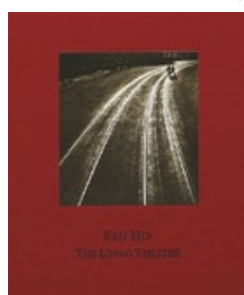
Top: 'Working Class', 1966

Above: 'Different Directions', 1966

## FURTHER READING

### The Living Theatre

modernbook.com/store, 2008, \$75



*The Living Theatre* represents the beginning of Fan Ho's look at the people, streets and architecture that make up Hong Kong. This volume focuses on life in the 1950s and '60s.

### Hong Kong Yesterday

modernbook.com/store, 2012, \$75



*Hong Kong Yesterday* continues Fan Ho's poetic take at life in Hong Kong. This time we get a closer look at his beloved city.

### A Hong Kong Memoir

Modernbook Editions, 2014, £65 (www.meteor.com.hk)



This lavish new book from Fan Ho brings to a close the trilogy that began with his books *The Living Theatre* and *Hong Kong Yesterday*.



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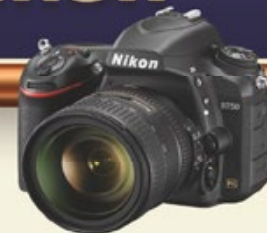
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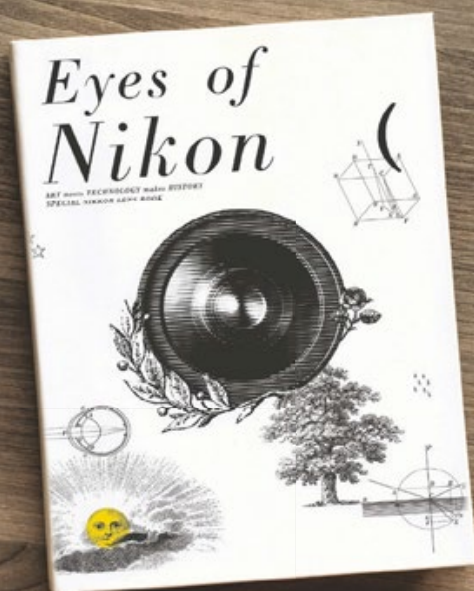
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## Classics Revisited

# Black Is My True Love's Heart

By Bob Carlos Clarke

**Phil Hall** and **Andrew Sydenham** look to recreate Bob Carlos Clarke's striking nude image

### The original

## 'Black Is My True Love's Heart'

Bob Carlos Clarke

'Black Is My True Love's Heart' is perhaps one of Bob Carlos Clarke's most famous images. This striking mono nude study comes from his third book *The Dark Summer* (1985), with the naked body contrasting with the black rubber gloves.

Rubber and vinyl would be an ongoing theme of Carlos Clarke's imagery, with him commenting that he liked using it because of 'the way it contained a body, concealing imperfections and defining contours beneath a gleaming synthetic skin'.



© CONDE NAST/HORST ESTATE

Bob Carlos Clarke's provocative and often sexually infused personal work of beautiful and often dominant women led to him being regarded as one of the most controversial photographers of his time.

After being brought up in Ireland, Carlos Clarke moved to England and enrolled at the Worthing College of Art in West Sussex before moving to the London College of Printing and the Royal College of Art where he completed an MA in photography.

After graduating, he worked for a magazine for devotees of rubber wear, and while he was advised to avoid the fetish scene by a friend, his personal work would be heavily influenced by these themes.

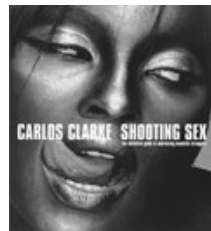
Besides his own work, though, Carlos Clarke shot portraits of celebrities, with some of his most famous images of the young chef Marco Pierre White, while his commercial work saw him win numerous awards for high-profile advertising campaigns. He also had a keen eye for detail, obsessing over lighting and spending hours in the darkroom to achieve the perfect print.

Incredibly successful, Carlos Clarke was also deeply troubled and full of self-doubt. At the age of 55, he walked out of The Priory clinic and threw himself in front of a train at Barnes in London, having been suffering from depression.

### FURTHER READING

#### Shooting Sex

£108, Bob Carlos Clarke, 2002

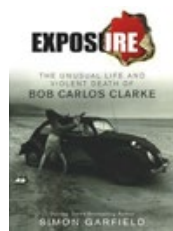


Now out of print and quite rare to find, this beautifully produced book offers a fascinating insight into the way

Carlos Clarke worked, with practical advice and high-quality reproductions of his photographs.

#### Exposure

£19, Ebury Press, 2009



With more than 300 pages, this biography by award-winning writer Simon Garfield aims to look deeper into Bob Carlos Clarke's life by speaking to the people he knew with the aim of getting a greater understanding of this 'dark genius'.

#### White Heat 25

£17, Mitchell Beazley, 2015



This cookbook by Marco Pierre White was first published in 1990, becoming an instant classic thanks in part to Bob Carlos Clarke's striking imagery that at the time hadn't been seen before in a book of this nature.



## HOW WE RECREATED THE PICTURE



### 1 Backdrop

We haven't got the luxury of an expensive background, so we decided to create our own. Using a light-grey Colorama backdrop as our starting point, we use car-primer spray paint to create the diffused cloud effect that's in the original.



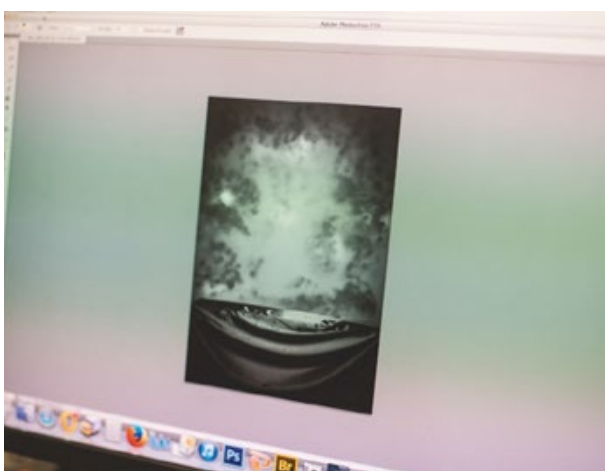
### 2 Plinth

Looking at the plinth the model is sitting on in the original, it appears the fabric is a dark/black latex. We'll try to mimic this with a silk sheet laid over two filing cabinets. Although it's red, we'll be able to render this as black in the conversion.



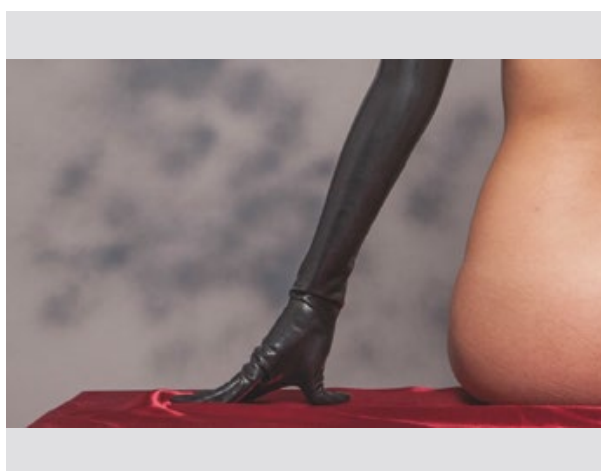
### 3 Lighting

The lighting for this shot is actually quite simple, with a large softbox positioned above and face-on to our model. To add a bit of fill either side, large white polyboards are positioned at the side to bounce some of the light back onto our model.



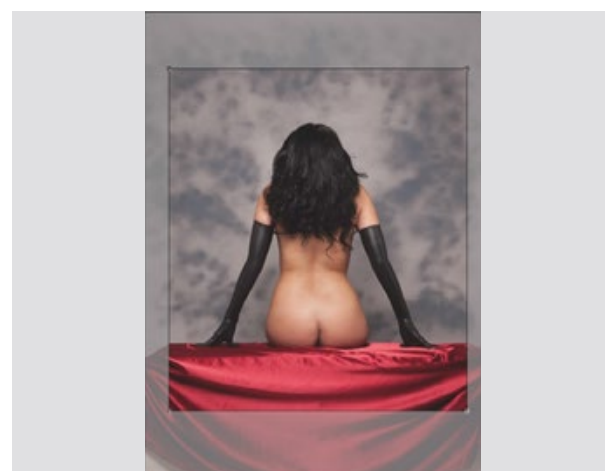
### 4 Review set

With all these elements now set up, it's time to check that they all work together before we start the shoot. Reviewing the images on-screen allows us to assess how the set and lighting are working together, so we can fine-tune where necessary.



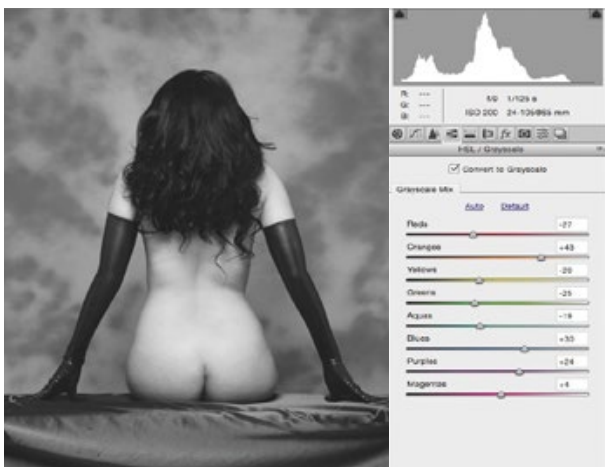
### 5 Shoot

With everything in place and the lighting sorted, it's time for the shoot. Using a moderate telephoto set to 70mm at 1/125sec at f/9, the positioning of the model is the next element to get right. Note the angle and spread of the fingers, while the angle of the head should be pointing upwards.



### 6 Crop

The original was probably shot on large format, so we need to crop our shot to an aspect ratio of 4:5 in Adobe Camera Raw before moving across to the HSL/Grayscale tab and converting to mono. We'll now make some adjustments to a couple of channels.



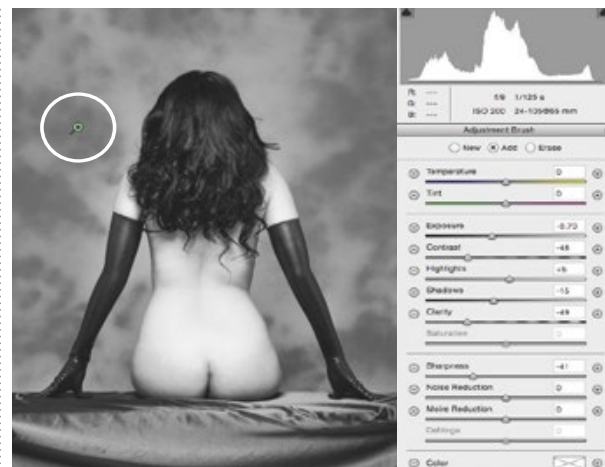
### 7 Mono adjustment

We'll start with the Red Channel, bringing it to the left to -27 to darken the fabric at the front, while the Oranges are increased to +48 to lighten the skin tones. Slight adjustments to the Blues and Purples are also made to soften the background.



### 8 General adjustment

Back to the Basic tab and we'll now make some general adjustments – Exposure is increased, as well as Clarity and Contrast, while we'll also look to lift the Shadows a little. With that done, we'll select the Adjustment Brush to play around with the background a touch.



### 9 Adjustment brush

The background is still a little too prominent, so with the Adjustment Brush we'll brush over it reducing the Contrast and Clarity, as well as taking back the Exposure to soften it further. With that done, all that's left are a few minor finishing touches.





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# Why black & white?

Deciding whether or not to convert a shot to black & white can take almost as much time as actually shooting. **Michael Freeman** offers some advice on how to develop a keen eye for monochrome

**B**lack & white photography continues to become more and more interesting creatively, ever since its invention in 1935. You might disagree with the date, but surely not with the sentiment – that there's a huge creative choice between shooting in colour and in black & white; hence the importance of 1935 and the invention of Kodachrome, otherwise known as the first integral tri-pack film. While the idea of photographing in the medium that we see by – colour – was there from the very start, early processes like Autochrome were impractical curiosities. There wasn't a sensible choice, and a century of

shooting had most people on all three sides of the camera (behind, in front and viewing the results) used to doing without colour.

It didn't mean that pre-Kodachrome photographers were colour blind, and using strongly coloured filters when shooting was an important way of translating colour into tone. But it was only once that colour became easy and possible, and very quickly took over as normal, that the *idea* of black & white took root. It was something to choose because you wanted to.

With film, the immediate decision was which roll to load in the camera: colour or black & white. That alone prompted some anticipation, often aesthetic but also

practically, to do with light levels. Behind this, however, was the deeper personal decision of whether or not you saw yourself as a black & white photographer. The whole ethos of pure-and-essential black & white versus crass-and-commonplace colour began to crystallise in the 1960s and '70s.

I mention this because the sense of what black & white stands for still persists. And because colour is so thoroughly normal and, well, default, black & white is more than ever an elective choice. Not only that, but it's a wide-ranging choice.

Depending on how you choose to look at it, the choice lies on a scale between practical and creative, even conceptual for some people. Moreover, you can choose later, and while it's generally a good idea to be deliberate about what you're shooting from the start, you can still change your mind.

But are there general criteria for choosing black & white over colour, or is it just personal? I think there are, and the choice *still* remains personal. Reasons for choosing black & white generally fall into three groups: when there are issues about colour, about graphics and about genre. First, the colour-related issues, and like most of these decisions you can see it from a problem-solving point of view or as an opportunity to do something extra. In other words, crudely put, it's either 'don't like the colour so let's eliminate it' or 'let's use the colour channels to bring something more out of the shot'.

**Horses outside the Zhang Family Ancestral Hall, Heshun, near Tengchong, Yunnan, China**



# Colour



## When colour detracts or distracts

ONE OF the rewards of thinking in black & white is that it clarifies the role of colour in any scene – does it contribute, or is it taking attention away from the real focus of the shot? Contemporary life is now more garishly colourful than ever before, and many of these colours creep unwanted into the frame. Alternatively, taking a more positive attitude, black & white conversion in Photoshop, Lightroom or whatever may allow you to enhance an important quality in an image. So, the first question to ask, or at least have lingering in the back of your mind when shooting, is: 'Does colour actually help what I want from this shot?' If not, the second question is: 'Does the colour take attention away from what I want?' There is then a clear case for taking the black & white possibility seriously.

### Kyee Myint Taing fish market, Yangon, 2014

Here, two men are arranged geometrically and caught at a moment of gesture and expression. In colour, the basket commands attention. This alone makes it a natural to convert to black & white, simply to take it back to what the photographer saw. Channel adjustment during conversion gives control over how prominent or not these colours translate into monochrome. The smaller black & white version (far right) shows one inappropriate extreme, with an almost-white red.



### Kyee Myint Taing fish market, Yangon, 2014

Sometimes there is no clear-cut advantage either way. The colour contrast between artificial light and pre-dawn ambient blue plays a strong role in the colour version and draws attention to the faces. Removing colour returns the scene to the subject matter of a fish market, so that the interaction of the two people stands out more because of expression and gesture. So, it's hard to say which image is stronger overall.

## Action and expression

TWO COMPONENTS of photography that usually have very little to do with colour are action and expression. If we extend expression to include gesture and posture, and make it all about expressive moments, these are what handheld photography arguably does best. Capturing the moment, whether decisive or any other kind, is a purely photographic quality and yet colour is typically irrelevant.

Try removing the colour and see what effect this has on the viewer's attention. Other things being equal, and providing that colour contrast isn't doing a job of focusing attention, it's quite likely that the action caught may seem stronger. As with all the reasons discussed here, of course, this is just a possibility or a likelihood, and in the end it's the specifics of the shot that count.





**Luding Bridge, Sichuan, 2009**  
High harsh sunlight and an unappealing palette of washed-out colours were unavoidable in this shot of a historically famous footbridge in China – a shot needed for the assignment. The reason for this was a rare single minute of quiet normality in a place besieged by Chinese tourists, and it had to be shot at this moment. Removing colour and increasing the contrast solved the problem and turned it into a satisfyingly graphic image.



## Less than ideal lighting

WHETHER we like it or not, most of us have deep-rooted preferences (and prejudices) about the quality of light. However clichéd ‘golden light’ is as a shooting choice, most people really do like it. The warm glow is as much a part of light as the low, raking angle of sunlight, and having to do without it causes many people anxiety or dissatisfaction. Black & white suffers very little from this fixation because the ‘golden’ aspect of this light simply doesn’t exist. Imagine that while this is what you’d like for a scene, you’re simply there at midday instead. Visualise the scene in black & white, and you may find that what was harsh and cold in colour becomes strong and graphic in monochrome.

# Graphics

## Focus on formal qualities

NOW LET’S look at the graphic issues, in other words, the form of the image rather than the content.

When the appeal in shooting lies in the formal visual qualities rather than the subject matter, black & white’s ‘language’ can help keep things concentrated on form, shape, line and texture. There’s a good psychological reason for this. Colour evokes psychological and emotional responses that other image qualities do not, while at the same time, our eye-and-brain’s colour sense is very coarse. So, taking colour out of an image is a huge encouragement to the viewer to concentrate instead on these other, more detailed formal image qualities.

## Tonal subtlety

AT THE other end of the exposure-plus-processing spectrum, black & white also supports the exploration of gentle tonal differences – the subtle range of greys. This has long been the appeal of platinum and palladium printing, but it extends easily into the digital realm. I sense that there’s less of this around these days, with everyone in charge of their own processing and yet tending to follow the formula of closing up the black and white points and optimising the image. The ‘range of greys’ approach to black & white is a creatively interesting one, and it’s all about fine shades of distinction.



### Loch Coruisk, Isle of Skye, 1981

Although black & white is less often used in this way, it has a remarkable capacity for showing the fine distinctions between shades of grey. As shown in this sombre Scottish landscape, the play of greys can itself become the principal pleasure in an image, especially in printed form.





**Bas-relief, Bayon,  
Angkor, Cambodia,  
1993**

With the coarser perception of colour out of the way, the eye is free to pay more attention to what was intended in this close-up of a 13th century carving on the walls of a Cambodian temple – the play of light emphasising the detailed texture of sandstone. The colour saturation here was in any case low.







# Genre

ON TO the third group of choice: genre. Now, there's a lot that's contradictory in black & white photography, not least that there have been in a sense two camps in its history. One of them has been concerned with the excellence of the print and other aesthetic matters, while the other has seen black & white as a no-nonsense 'pure' medium unconcerned with prettiness. Both sides have co-existed through the film era, and there's no reason why they can't continue digitally.

A century and a half of photography has created certain visual conventions, and all the genres have developed their own special history. Among these, two in particular have a rich tradition (though by no means exclusive) of being performed in black & white, namely, photo reportage and landscape (of a certain type). Simply wanting to be a part of that tradition may not be the most subtle reason for shooting in black & white, but it's a very understandable one.

## Yak caravan, Manigange, Sichuan, 2009

**The distinction is subtle here, and depends very much on whether you subscribe to the view that candid, hands-off reportage photography is more apt in black & white because of its history. However, the black & white version is arguably more about people and a way of life than the 'here and now' sense from the colour version.**

## Photo reportage

GRITTY reportage (even the expression conjures up grainy Kodak Tri-X) became one of the mainstays of editorial photography during the picture magazine era from the 1930s to the 1970s, bolstered by the reputation of photographers shooting for cooperatives and agencies such as Magnum. The legacy is so embedded that black & white is still largely seen as the 'natural' medium for candid, observational photography, and especially for situations that are not about immediate news but which have some sense of the human condition. The legacy of black & white may not be as legitimately 'closer to the truth' as it's often believed to be, but it still has a hold on what many people see as pure documentary, destined to last and be part of an archive.





### Baoshan, Middle Yangtze River, Yunnan, 2014

This is an attractive landscape to begin with, in south-west China, although the sun was a little higher than I would have preferred. The colour of the Yangtze River is vivid, although probably unbelievable to many viewers. For both these reasons, I decided to do a high-contrast black & white version, at the same time tweaking the colour channels so as to darken the cyan of the sky, and the result is hard and striking. Just for demonstration, I then applied the same punchy settings from Camera Raw in colour (Contrast +80, Highlights +20, Shadows -30, Whites clipped at +50 and Blacks clipped at -30), and the result (above right) is unacceptably harsh and oversaturated.

## Tonal extremes

IF COLOUR photography is somehow chained to reality, with everyone expecting a kind of visual accuracy, black & white is freer and more open to interpretation – especially in exposure and processing. Simply put, you can go to tonal extremes more acceptably in black & white. Blocked shadows and pure-white highlights can work perfectly well. As an experiment, take a fairly high-contrast image, and instead of trying to claw back highlight detail and open up the shadows, go the other way with processing: block up the shadows and kill the highlights for even *more* contrast. But do this on both a colour version and on a black & white version. It's more than likely that the colour shot will look badly exposed/processed, while the black & white will look like a creative choice.



### Peach Blossom Island, Yunnan, 2010

The tonal strength of this image clearly makes it work, but only a comparison with the colour version shows just how much the image owes to this. The main image was made in an extreme form of black & white, because the camera's sensor had been given an infrared conversion. The infrared image (bottom left) was converted with maximum contrast and the yellow channel lifted considerably.

## Landscape

GRAND and yet thoughtful sums up the approach worked out in the early to mid-20th century by the school of western American photographers that included Ansel Adams and Edward Weston. Considered composition and exquisite control of tonal values became hallmarks of a style that, like black & white photo reportage, persists. Part of the attraction of shooting digitally for black & white is that the conversion from an RGB original image to black & white allows you exceptional control over the tonal values of individual colours. With a little care, any colour can be turned into any shade of grey, from black to white. This follows in the tradition of using coloured filters when shooting – a technique very much pioneered by early landscape photographers.



**Michael Freeman** is an author, photographer and journalist. He has written a number of books on photography, most of which deal with the practical and technical side of the subject. He has sold 4 million copies and his books have been translated into 27 languages. [www.michaelfreemanphoto.com](http://www.michaelfreemanphoto.com)



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



## Scott Baldock, Essex



Scott has been interested in photography since he was a child, when he used to try to capture the landscapes he found while on holiday. Due to the cost of developing film, it wasn't until some years later – and the purchase of a DSLR – that Scott was able to reignite his passion for photography. Scott's favourite subjects are architecture and seascapes, which is lucky considering he works in London and lives in Southend-on-Sea. In the future, Scott would like to photograph landscapes further afield and learn more about flash photography.

### Flight Path

**1** This is such a perfectly timed image. The gull is a vital element and it works excellently as a foreground element  
Canon EOS 6D, 24-105mm, 1/1000sec at f/5.6, ISO 100

### Here Comes the Sun

**2** Scott waited for the fog to lift and the sun to make an appearance in order to capture its reflection in the sand  
Canon EOS 6D, 17-40mm, 1/60sec at f/11, ISO 100, tripod







The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit [www.smugmug.com](http://www.smugmug.com)

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



3

### Man on a Wire

**3** While this may appear to have been a set-up shot, the man appeared at just the right time. The figure adds to the already haunting melancholy and minimalism of the scene

Canon EOS 6D,  
24-105mm, 1/250sec  
at f/4, ISO 100,  
tripod

### On/Off

**4** Shooting the building across the lake means that Scott has been able to capture the reflections and introduce a sense of balance into the composition

Canon EOS 6D,  
24-105mm, 30secs  
at f/9, ISO 50, tripod



5

### Take a Seat

**5** This was not a set-up shot, as the chair was already on the scene when Scott arrived at the Thames in London. The solid frame works perfectly with the silky water

Canon EOS 6D,  
17-40mm, 25secs  
at f/16, ISO 100,  
tripod, 10-stop filter





## Mark Cornick, Surrey



Initially, Mark bought a DSLR so he could shoot video, but once he joined social sites

such as Flickr and started seeing still images of London he began to move more towards still images. Mark is particularly fond of shooting architectural and urban images, mainly in and around London. He intends to keep developing his portfolio of monochrome long-exposure photographs.

### Beat of the Drum

**1** Mark took this shot inside the Channel 4 headquarters. He tilted his camera up in order to create a complex arrangement of shapes and lines in the steps and ceiling  
Canon EOS 550D, 10-20mm, 1/40sec at f/8, ISO 200







## The Traveller

**2** Mark was able to capture this image during London's Open House weekend. City Hall is one of London's most photogenic interiors and contains this great spiral staircase. Canon EOS 550D, 8mm fisheye, 0.3sec at f/16, ISO 100

## Gentle Breeze

**4** This is Hampton Court Bridge in Surrey on a summer evening. The filters and shutter speed have given the image a tranquil feel. Canon EOS 550D, 10-20mm, 65secs at f/11, ISO 100, tripod, Big Stopper, 0.6 soft ND grad

## Concrete Beauty

**3** Again we find a beautiful spiral staircase, this time in the London School of Economics building. It's a simpler shot than 'The Traveller', but no less effective. Canon EOS 550D, 10-20mm, 1/30sec at f/4, ISO 800

## Welcome to the Dark Side

**5** Shooting the PwC building with this exposure and angle has given the so-called 'Batman Building' an imposing atmosphere. Canon EOS 550D, 10-20mm, 1/25sec at f/8, ISO 100, tripod

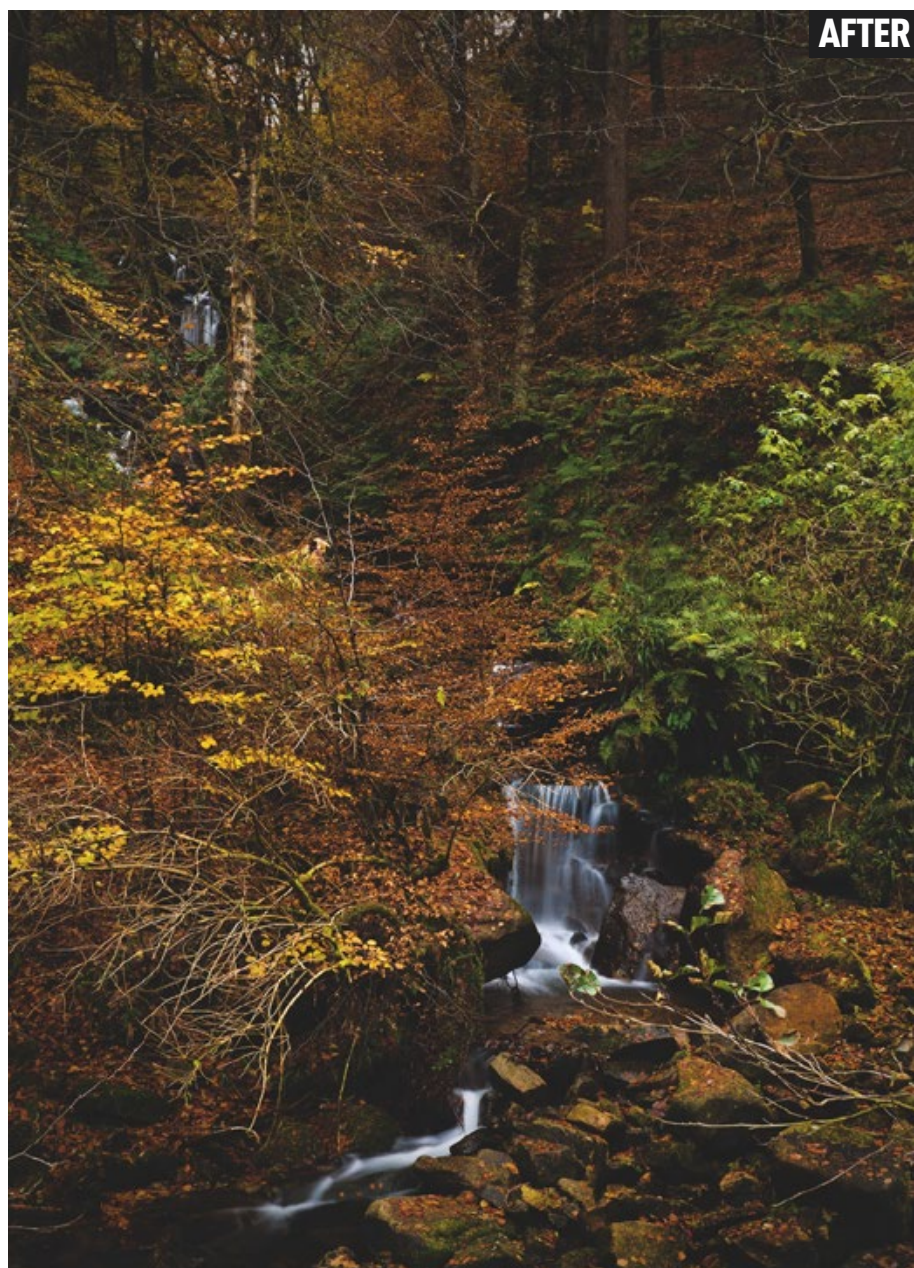






# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



## Autumn at Gibson Mill

Mark Hepples

Sony Alpha 580, 17-50mm, 1.3secs at f/11, ISO 11

I HAVE an issue with people wearing backpacks standing in my pictures. They have an astonishing capacity to devalue almost any scene. Mark has kindly provided me with a picture that clearly demonstrates my point – a beautiful sloping woodland view with a snaking waterfall, destroyed by people wearing neon-blue

anoraks and backpacks. They stand out as much as they would if they were playing drum and bass at full volume in church, and the blue channel conversion shown here illustrates just how much they jump out from the warm-yellow surroundings.

Beyond the obvious, Mark's biggest problem is that he

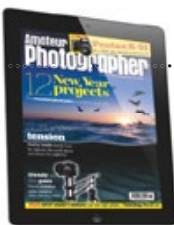
believed his lightmeter. The camera saw a dark scene and recommended an exposure that would show all the detail under the trees and in the rocks of the falls. But it is a dark scene, and we want it to be dark to reflect the reality of the world. I'd guess the exposure is 1-1½EV too bright.

I've made a new version that approximates this exposure shift (in which the backpackers have been miraculously vaporised), and you can see how much more saturated and deeper the colours

have become, and how the scene suddenly has more depth itself.

In the days of film we used to bracket exposures, but with digital photography people think they don't need to. Of course, we can darken this image, but if Mark had bracketed he would have seen how much more attractive the darker version was – without having to notice that the original isn't as good as it could have been.

It's a nice composition, Mark. Just make sure there are no more backpackers, please!



**Win!** Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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## Sleeping giant

Martin Eke  
Nikon D300, 17-35mm,  
125secs at f/8

MARTIN'S picture of one of the sculptures in the Lost Gardens of Heligan, in Cornwall, is also suffering from allowing the camera to produce a bright image from a dark scene. This sleeping giant has sensibly picked a cool, shaded spot in which to take its nap, but the camera doesn't know that – all it sees is something in low light that needs to be brightened, so it opens the shutter and allows more light in. If we want to depict the scene as it really is, we need to show that it is dark and dim.

Martin's other fault of faith is that he has allowed the camera to determine what colour the scene should be – I suspect by setting auto white balance. There aren't many clues for the camera to pick up and it doesn't know what should be neutral when it is faced with a frame full of greens, so it is no surprise that it has returned a picture filled with cyan and blue, which fails to show us the rich



tones of the moss and paints the leaves in the background with a red-starved tone. There are few occasions when auto white balance will render a more realistic set of colours for the occasion than the daylight setting. Our eyes see in daylight mode, after all.

The version I've produced here shows how the image might have looked with an exposure that was darker by 2EV, and with the white balance set to daylight.



## Rugby in the rain

Richard Cochrane  
Nikon D3, 70-200mm,  
1/2000sec at f/4, ISO 500

IF YOUR ideal in photography is to capture the atmosphere of a moment, you could do worse than spend some time studying Richard's image of this rather wet game of rugby. Can you feel what it would have been like to have been there, watching? Can you feel what it would have been like to have played on the pitch during



that game? If the answer is 'yes', whether you like that feeling or not, you confirm that Richard

has done his job very well.

What works for me is the lack of contrast that you experience when there is a (net) curtain of rain falling between the eye and the subject. Many photographers would be tempted to add a little curve to give the scene a bit of kick – or, to use the popular word of the moment, to make it 'pop'.

I've made a version with a bit more kick and definition, but you can see that while the players are more visible, the atmosphere takes a back seat to the physical content.

And that's where many of us go wrong – shooting the content instead of the atmosphere.

I have no idea what crop Richard used, but I'll let him off this time. The AP art editor might not be so forgiving when he tries to fit the odd-shaped, long, thin box on the page, though!

Great work, Richard, and I love the flare on the right of the frame that has come about through rain on the lens or shooting through a window. You certainly deserve my picture of the week award.

**BEFORE**



Richard's original photograph with lack of contrast

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Fivedotsix Model 2

£300 • www.fivedotsix.com

**Michael Topham** tests a stylish and practical shoulder bag from Swedish manufacturer **Fivedotsix**

### At a glance

- Internal dimensions 330 x 160 x 230mm
- External dimensions 340 x 170 x 240mm
- Made from buffalo leather
- Smaller size available

THE MODEL 2 from Fivedotsix isn't just any shoulder bag; it's a bag that's been carefully designed for fashion-conscious photographers. Beautifully crafted from buffalo leather, with a standard of stitching that wouldn't look amiss inside a Ferrari, the build quality is in a higher league than your average shoulder bag and has a custom-made feel and finish.

Behind what looks like a buckle at the front lies a hidden push-lock for quick access to its deep, spacious interior that has a protective felt lining and an excellent padded space for carrying a MacBook Air or 10in tablet. However, the interior of the bag doesn't have any padded compartments, which the manufacturer says maximises

space and provides instant access to the kit stored inside. This leaves users with little choice but to use one of the two pull-out leather wraps to prevent the lenses colliding in transit, or as we did, locate the supplied lens pouch that came with our lenses for additional protection.

In keeping with the design and aesthetics of the bag, Fivedotsix is in the process of producing additional lens wraps to prevent expensive optics knocking against each other. As I discovered on a quick dash to a Tube station, the camera and lenses I'd packed inside did have a tendency to move around within the bag unless the contents were packed very tightly or the bag was fully laden with kit.

### Verdict

The Fivedotsix Model 2 happily accommodates a full-frame DSLR with a standard lens attached and 2-3 additional lenses, but the bag's styling suggests it's better matched to those using elegantly designed compact system cameras. It proved to be an ideal

size for carrying a Fujifilm X-T1 with a long lens attached and I found there was enough space alongside to house six lenses, a tablet and a range of accessories. Although the open and spacious interior makes it quick to rummage through, I think it would work better with a removable insert that had padded compartments so you could rearrange kit as you want. This would instantly turn it into more of a multi-purpose bag that it's attempting to be, while making it more appropriate for photographers who want the very best protection for their expensive kit on the move.

### Smaller size available

Fivedotsix also produces the Model 1 (£199), designed to hold a compact DSLR with lens attached, 2-4 additional lenses and a 7in tablet.

**Amateur Photographer**  
Testbench  
★★★★

### ALSO CONSIDER

#### ONA Brooklyn Chestnut Leather Shoulder Bag

From £399, www.onabags.com

Handcrafted from premium vegetable-tanned leather, this shoulder bag is designed to hold a DSLR with a lens attached and a couple of lenses. It comes with padded dividers.



#### Billingham 445 Khaki Tan Canvas Bag

£279, www.billingham.co.uk

For a similar price to the Model 2, you could pick up Billingham's 445 Khaki shoulder bag, which can hold an impressive amount of kit, including two DSLR bodies, four lenses and accessories.



The Model 1 and Model 2 both come with a pair of pull-out leather wraps, which are used to give expensive lenses additional protection







### Shoulder strap

The shoulder strap can be shortened quickly and easily using a clever pin arrangement should you wish to carry the bag as you would a holdall.

### Pockets

Three internal pockets provide space to store chargers, cables and other accessories, although these could hinder our idea of a removable insert being added.

ALL PRICES ARE APPROXIMATE STREET PRICES

### Think Tank Retrospective 30

From £144, [www.thinktankphoto.com](http://www.thinktankphoto.com)

If you're working to a tighter budget, but want a spacious shoulder bag that's superbly constructed, Think Tank's Retrospective 30 is a good alternative and comes highly recommended.



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# In-camera black & white

If you want to leave Photoshop in the box and shoot top-quality black & white images straight out of the camera, **Andy Westlake** explores the available options

**B**ack in the days of film, shooting monochrome was a very specific choice. You loaded your camera with a roll of black & white film, and for the next 24 or 36 exposures you had no choice but to run with it. Of course, you couldn't see how your

pictures were coming out while you were shooting, so you had to try to learn how the colourful world in front of you would translate into greyscale.

If you were really serious about the process, you'd carry around a set of colour lens filters for contrast control. You'd probably

also set up your own darkroom for developing and printing your film. Indeed, to get the best results, you'd spend hours under a dim red safelight, dodging and burning your prints.

These days, of course, times have changed. Shooting monochrome on almost any

digital camera is as simple as switching colour modes, which you can do on a shot-by-shot basis almost as easily as changing the aperture or ISO. But when you do this, you may well find that the mono output is disappointing and lacking impact. Chances are you might try it once when you first get the camera, but never again.

Of course, it's also simple to convert your pictures to monochrome in post-processing, with essentially the same control over how the final image will look as you'd get in the darkroom. This means that switching your camera to mono can appear pointless, especially if you shoot raw. Why shoot black & white in-camera when you can do it all later, with more control?

In fact, there are some very good reasons why you might decide to shoot mono in-camera. First, not everyone wants to shoot raw all the time and post-process



every shot – it’s a time-consuming business. Second, even if you are planning on post-processing, there can be real value in using your camera’s mono mode to give an initial idea of how well your shots will work out, to help fine-tune your compositions. Finally, with the in-camera processing controls now available, and some of the more attractive ‘filter’ modes, it’s possible to get attractive results out of the camera with no further manipulation.

What’s more, if you shoot monochrome using either a compact camera or a compact system camera that uses electronic viewing, it’s possible to see exactly how your pictures will turn out before you press the shutter button. This can be useful, as it helps you ignore the distraction of strong colours when composing your images. You can also see more easily how different processing settings will impact your image. Much the same can be achieved by shooting with a DSLR in live view, as opposed to using the optical viewfinder.

In this article I’ll be looking in detail at shooting in monochrome mode, exploring the options available and offering some tips on how to get the best results.

**How to shoot monochrome on your digital camera**

Setting your camera to shoot in black & white is usually very straightforward. Simply locate the camera’s colour mode setting, and change the output to monochrome. Different manufacturers call these settings by different names, though, and some also have several different variants of their black & white mode. If in doubt, check your manual (as always).

It’s important to understand



This shot includes unattractive mixed lighting: blueish daylight and orange artificial light. Switching to mono overcomes this quickly and easily

that, unlike with film, switching the camera to monochrome is purely a processing setting. The sensor is still recording images with full colour information, and if you record raw files they’ll still include all of it. It’s just the JPEG output that’s monochrome.

The manufacturer’s own raw-processing software will normally recognise your intention to shoot in mono, and display the images accordingly. However, if you’d rather have a colour version of the shot, it just requires changing the setting back. Third-party processing software will most likely display your files in colour, but will happily process them into black & white.

**When to shoot mono?**

One question that beginners often ask is when should they use black & white, rather than colour. The simple answer is ‘whenever you

like’ – there are no hard-and-fast rules. However, it’s important to understand that shooting in monochrome is a rather different art to working in colour, as some shots that look great in colour look dull in black & white, and vice versa. Indeed, getting effective results in mono often requires a fair bit of practice.

Shooting monochrome removes the distraction of colour from your photographs, reducing them to the essentials of light and shade. This means that it’s naturally better suited to some subjects rather than others – obviously, if colour is important to an image, such as red flowers against green foliage, then removing it can destroy the picture’s impact. But likewise, when colour distracts from the subject, shooting in mono can be a real improvement.

There are, however, some situations to which monochrome is

particularly suited. For example, in dull weather, switching to black & white can give better results by emphasising the shape and form of your subjects. In strong, bright light, it can emphasise the interplay of light and shade.

Monochrome can also come in handy under mixed lighting. If you have both natural and artificial light illuminating different parts of the scene, or different types of artificial light, then those areas of the image will show colour casts. This is something that our eyes and brains don’t perceive, so it looks particularly unattractive. In some cases it can be fixed in post-processing, using local corrections to remove the strongest colour casts. But often a simpler solution is to convert to black & white, which removes the distraction of mixed lighting.

Switching to monochrome can also be useful when shooting under artificial light at high ISOs, particularly with low colour temperature sources such as tungsten bulbs. Such light is strongly biased towards the yellow end of the spectrum, and lacking in green and blue. The result is that, when trying to make a correctly balanced colour image, the green and blue channels have to be strongly amplified, giving an unpleasant increase in image noise. But if you deliberately set the ‘wrong’ white balance and shoot in black & white, this can reduce such problems with noise.

**In-camera monochrome processing settings**

Most cameras these days have plenty of settings for tweaking the look of your monochrome images, and while they give lots of control over how your pictures will turn out, they can equally look daunting for new users. Here we’ll take a look at what they do, and offer tips and recommendations on how to use them.

**Noise reduction and sharpness**

Tweaking noise-reduction and sharpness settings can accentuate or suppress noise, especially when shooting at high ISOs. To some extent this can mimic shooting with fast, grainy film. All cameras are different, so it’s difficult to make specific recommendations here. But try turning down the noise reduction and turning up the sharpening to get grainier, grittier images.

**Menu settings**

Brand	Menu option	Setting
Canon	Picture Style	Monochrome
Fujifilm	Film Simulation	Monochrome
Leica	Film Mode	B&W
Nikon	Picture Control	Monochrome
Olympus	Picture Mode	Monotone
Panasonic	Photo Style	Monochrome
Pentax	Custom Image	Monochrome
Samsung	Picture Wizard	Classic
Sony	Creative Style	Black & white







## Colour modes VS processing filters

ALONGSIDE their standard monochrome modes, many recent cameras also offer a couple of black & white options as processing filters – known by such diverse names as Creative Controls or Art Filters. Where normal mono modes use the camera's standard image processing in terms of contrast and detail rendition, filter modes are much more stylised. They'll often use exaggerated contrast and tonality, and perhaps add in film-grain effects, soft focus, vignetting, and so on.

Because of this, processing filters are generally best seen as an end in themselves – giving finished pictures in their own right, rather than as a guide to how post-processed raw images will turn out. Indeed, one important point is that not all brands will allow you the insurance of shooting raw files alongside processing filters anyway, although some will. If not, you may wish to think twice about using them – it can be pretty galling to find that you've taken a great shot in the wrong mode.







## Circular Filters

### Polarising Filters

49mm	£16.75
52mm	£17.00
55mm	£17.00
58mm	£17.00
62mm	£17.50
67mm	£18.00
72mm	£19.00
77mm	£21.00
82mm	£26.00
86mm	£33.50

Sizes: 25 to 86mm



### ND 1000 Filters

46mm	£20.00
49mm	£21.00
52mm	£21.50
55mm	£23.00
58mm	£24.50
62mm	£26.00
67mm	£27.00
72mm	£28.00
77mm	£30.00
82mm	£35.00

SRB's ND1000 wins Best Value in Photo Plus' Big Stopper Group Test



### UV Filters

49mm	£8.00
52mm	£8.50
55mm	£8.50
58mm	£10.00
62mm	£11.00
67mm	£12.00
72mm	£14.00
77mm	£17.00
82mm	£20.00

Sizes: 25 to 105mm

### Infra Red Filters

52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95

Sizes: 28 to 105mm

### ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3, 0.6, 0.9, and 1.2

#### Full ND Filters

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

#### ND Grad Filters

46mm	£11.50
49mm	£11.50
52mm	£12.50
55mm	£12.50
58mm	£14.50
62mm	£15.50
67mm	£16.50
72mm	£17.50
77mm	£17.50
82mm	£20.50

Sizes: 40.5 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



### Variable ND Faders

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.00

Awarded four Stars from Amateur Photographer for Quality & Value



### Stepping Rings

This is some of our stock. You name it, we'll make it.

Lens Thread	Range	Lens Thread	Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

From £4.50

## Square Filters

### ND Glass Pro Filters

0.3 ND Glass Pro Filter	£29.95
0.6 ND Glass Pro Filter	£29.95
0.9 ND Glass Pro Filter	£29.95

Awarded 5 stars from for Build & Image Quality, and Value for Money Digital Photo April 2014



### Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

### Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

### ND Filter Kits



- 3 ND/Grad Filters  
- Wallet - Adaptor Ring  
- Holder - Cloth

A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

### ND Filter Sets

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

Include 3 ND Filters

### Square Filter Sets

Landscape	£37.50
- 1 Sunset Graduated Filter	
- 1 Blue Graduated Filter	
- 1 Neutral Density Filter	

Black & White

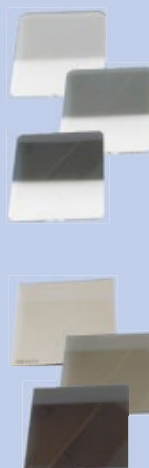
- Red Filter	- Yellow Filter
- Orange Filter	- Green Filter

Sizes: A & P

### Individual Square Filters

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
Circular Polariser*	£26.00
Blue Grad	£12.50
Sunset Grad	£12.50
Twilight Grad	£12.50
Red	£12.50
Green	£12.50
Orange	£12.50
Yellow	£12.50
4x Star Effect*	£12.50
6x Star Effect*	£12.50
8x Star Effect*	£12.50

Sizes: A & P unless stated  
\*P Size only



## Accessories

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3-Way Camera Spirit Level	£6.95

Memory Card Cases	£9.95
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Reflector Kits	£8.95
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Motion & Lightning Sensors	£64.95
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Rainsleeves Pack of 2	£5.95
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White Balance Caps	£9.95
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Self-Take Monopod  
£9.95



NEW

## Lens Adaptors

Camera	Lens	£
Canon EOS	to M42	£16.95
Canon EOS	to Nikon	£22.95
Canon EOS	to Pentax K	£24.95
Canon EOS	to Olympus OM	£24.95
Canon EOS	to Con/Yash	£24.95
Canon EOS	to Leica R	£22.95
Canon EOS	to Leica M	£24.95
Canon EOS	to Canon FD	£44.95
Canon EOS-M	to Canon EOS	£29.95
Canon EOS-M	to Leica M	£29.95
Canon EOS-M	to Nikon	£29.95
Canon EOS-M	to Canon FD	£29.95
Canon EOS-M	to C Mount	£29.95
Canon EOS-M	to M39	£29.95
Canon EOS-M	to M42	£29.95
Fuji X1 Pro	to M42	£24.95
Fuji X1 Pro	to Leica M	£29.95
Fuji X1 Pro	to Nikon	£29.95
Fuji X1 Pro	to Canon EOS	£29.95
Fuji X1 Pro	to Olympus OM	£29.95
Fuji X1 Pro	to 4/3	£29.95
Fuji X1 Pro	to Canon FD	£29.95
Fuji X1 Pro	to Con/Yash	£29.95
Nikon	to M42	£24.95
Nikon	to Canon FD	£44.95
Nikon	to C Mount	£32.95
Nikon 1	to M42	£24.95
Nikon 1	to M39	£22.95
Nikon 1	to Nikon	£29.95
Nikon 1	to Canon EOS	£44.95
Nikon 1	to Pentax K	£29.95
Nikon 1	to Leica M	£39.95
Nikon 1	to Leica R	£37.95
Nikon 1	to Con/Yash	£29.95
Micro 4/3	to Canon EOS	£29.95
Micro 4/3	to Nikon	£29.95
Micro 4/3	to Nikon G	£34.95
Micro 4/3	to M42	£29.95
Micro 4/3	to Olympus OM	£29.95
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Micro 4/3	to Leica R	£29.95
Micro 4/3	to Leica M	£29.95
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Micro 4/3	to Canon FD	£29.95
Micro 4/3	to Con/Yash	£29.95
4/3	to M42	£17.95
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4/3	to Leica R	£22.95
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4/3	to Pentax K	£22.95
Pentax	to M42	£18.95
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Pentax	to Sony Alpha	£44.95
Pentax	to Canon FD	£44.95
Sony Alpha	to M42	£15.95
Sony Alpha	to Minolta MD	£44.95
Sony Alpha	to Nikon	£44.95
Sony Alpha	to Pentax K	£44.95
Sony Alpha	to Canon FD	£44.95
Sony NEX	to Canon EOS	£29.95
Sony NEX	to Nikon	£29.95
Sony NEX	to Sony Alpha	£34.95
Sony NEX	to Olympus OM	£29.95
Sony NEX	to Pentax K	£29.95
Sony NEX	to Leica M	£29.95
Sony NEX	to Leica R	£29.95
Sony NEX	to Canon FD	£42.95
Sony NEX	to M39	£23.95
Sony NEX	to M42	£23.95

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DSLR Self Take Kit	£34.95
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## Lee Filters

### 100mm System

Standard Adaptors	from £20.00
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Starter Kit	£109.00
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ND Filters	£64.95
Big Stopper	£62.00
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### Lee SW150

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- Holder	
- 0.6 Hard Grad Filter	
Starter Kit	£310.00

## Close Up Lenses

52mm	£19.95
55mm	£19.95
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62mm	£19.95
67mm	£19.95
72mm	£19.95
77mm	£19.95



Set contains 4 lenses

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### Reversible Petal Hoods

62mm	£11.95
67mm	£12.50
72mm	£12.50
77mm	£13.50
82mm	£13.50

Sizes: 49 to 82mm

### Rubber Lens Hoods

58mm	£4.95
62mm	£4.95
67mm	£4.95
72mm	£4.95
77mm	£4.95

Sizes: 49 to 77mm

### Lens Snap Caps

52mm	£3.95	67mm	£3.95
55mm	£3.95	72mm	£3.95
58mm	£3.95	77mm	£3.95
62mm	£3.95	82mm	£3.95

Sizes: 27 to 82mm

### Metal Lens Hoods

27mm	£5.95	30.5mm	£5.95
28mm	£5.95	34mm	£5.95
30mm	£5.95	37mm	£5.95

## Cleaning

3in1 Cleaning Kit	£7.50	Hurricane Blower	£4.95
6in1 Cleaning Kit	£9.95	Dust Blower	£3.50
		Dust Blower	£4.95
Lens Pen	£4.95		
Cleaning Cloths	£4.95		
Cleaning Solution	£4.95		



"If you're hesitant about investing in filters, SRB is a good

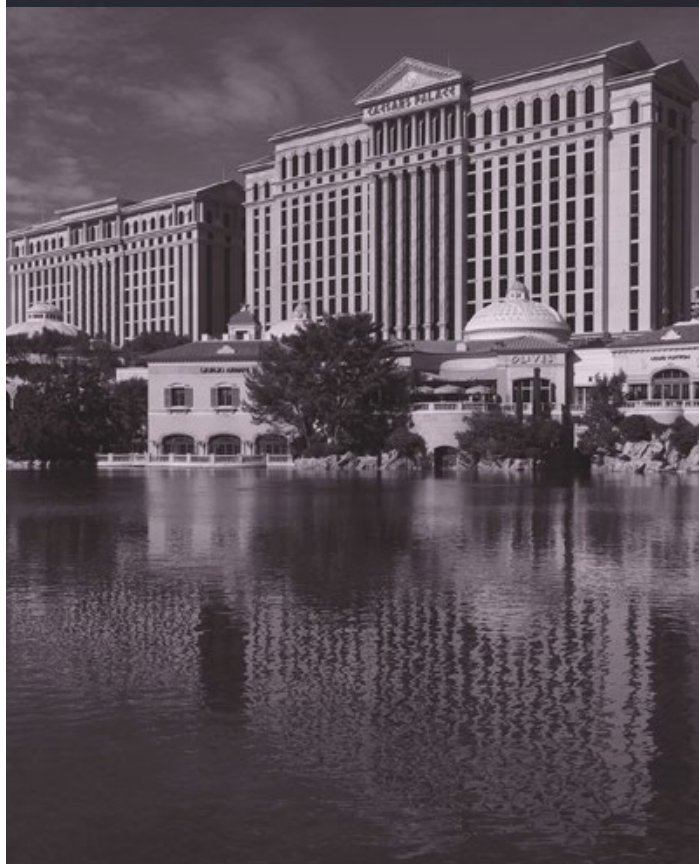




Blue tone



Green tone



Purple tone



Sepia tone

## Toning

TONING refers to colourising a monochrome image so it takes on a single overall tint. Historically, this comes from the practice of treating a silver-based print in the darkroom, normally to make it last longer without fading.

Almost all cameras offer the option to produce sepia-toned images – the kind of yellow-brown tint that's become synonymous with old prints. Most also give a blue-toned mode, which can be very effective for some images,

giving a cool effect in contrast to the warm tones of sepia. Often these settings are a little overblown, but some brands such as Panasonic allow you to adjust the intensity of the toning to give a more subtle look.

Aside from sepia and blue, a couple of camera manufacturers also offer green and purple toning settings. These are both less obviously related to darkroom techniques, and less likely to give attractive images – especially

green. On the whole, it's usually best to stick with blue and sepia.

If you're printing at home, then toning can help overcome one common problem with inkjet printers, which often struggle to maintain neutral tones throughout the greyscale from white to black. High-end printers overcome this by using one or more grey inks, but this option isn't available for many users. However, adding an overall colour tone can help mask any colour casts in the midtones.

## Colour filters

SOME brands include filter settings that mimic the tonality-controlling effects of coloured lens filters with black & white film. Usually named after the most popular filters (red, yellow, orange and green), they'll probably be pretty baffling to anyone who started photography in the digital age and isn't familiar with the concepts involved.

These filters allow the user to manipulate how light or dark objects of different colours are rendered in the mono image. Items of the filter colour are lightened, while those of the complementary colour are darkened. So, for example, if you select an orange filter, then orange objects will be rendered lighter, while blue ones will be darker.

One common use of these filters is to enhance blue skies, darkening them relative to clouds. Yellow filters are quite subtle, while orange and red filters give progressively stronger effects. Meanwhile, green filters will lighten foliage while darkening reds. These effects can all be particularly useful when shooting landscapes.

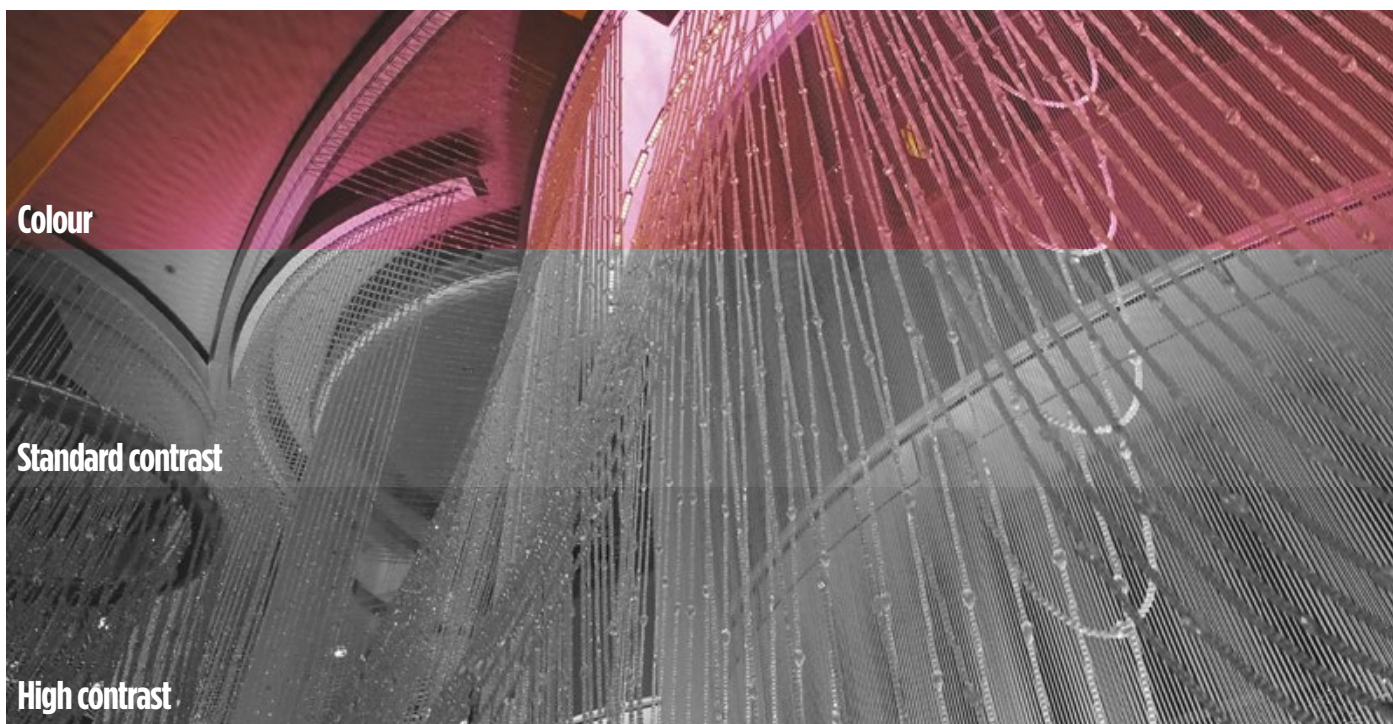


Partial colour (red)

## Partial colour

PARTIAL colour modes are a variant on black & white, where everything in the image is rendered in monochrome aside from a specific colour – usually a primary such as red, green or blue. There's no doubt that this can be effective for some images, but it's also all too easy to slip into the realms of cliché (red buses or telephone boxes spring to mind). When done well, this approach can be very effective, but it's best used sparingly.





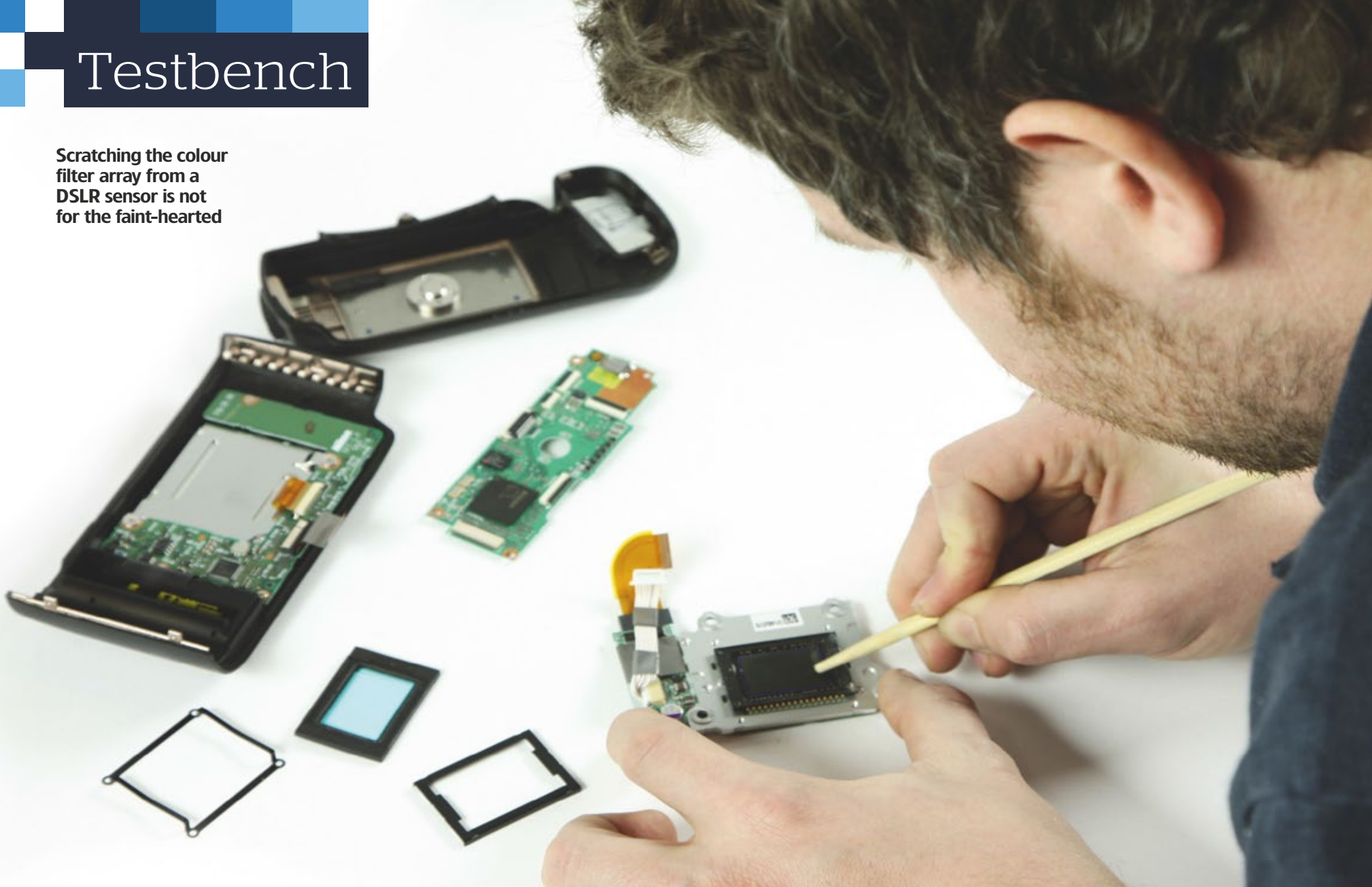
# Contrast

MOST in-camera black & white modes are based directly on the standard colour processing, just with the colour desaturated. While this is a perfectly sensible thing to do from the manufacturers' point of view, it can often leave monochrome images looking a little flat. This can be addressed by increasing the contrast setting to give the image a bit more impact.

In this example (left), the colour version is dominated by one shade, but with small yellow areas distracting the eye. Converting to monochrome turns the shot into a study in geometry, and boosting the contrast significantly improves the look of the image.



Scratching the colour filter array from a DSLR sensor is not for the faint-hearted



# Convert your DSLR to black & white

Have you ever thought about converting your DSLR to shoot black & white images only? If you're feeling brave, **Richard Sibley** explains how to do it

**WARNING**  
Do not attempt to do this unless you know what you are doing and are prepared to risk breaking a DSLR

There have been a few attempts at producing a black & white-only camera, but the Leica M Monochrom is perhaps the most famous. This Leica model is based on the M9, but only records monochrome, greyscale images. In theory, any manufacturer could produce a version of one of their cameras to shoot in black & white only, by issuing a version with no colour filter array (CFA) on the sensor (see 'How a sensor records colour' for more information).

## Why convert a camera to black & white?

When a full-colour image is created, various fine details can be lost. Digital images are usually

demosaiiced, as without this process images would just be made of red, green and blue pixels of various shades, devoid of any other colours. Demosaicing is a process of interpolation, whereby the camera processor calculates the various hues in an image based on the red, green and blue values of surrounding pixels.

Although the demosaicing process creates a full-colour image, the nature of the process can also introduce a slight loss in definition, and occasionally image artefacts.

## Converting a DSLR to black & white

To convert a DSLR to black & white, the colour filter array must

be removed from the surface of the sensor. This isn't easy, as the coloured filters are bonded to the silicon surface of the sensor. Not only that, but the filters actually sit beneath the microscopic lenses that are positioned above each photodiode.

Removing the micro-lenses and the coloured filters changes the back-focus distance between the lens and sensor, and as such it can lead to slightly soft images, particularly at large apertures. It is possible to adjust the position of the sensor to account for the slight focus loss, usually mechanically by turning some adjustment screws, testing the camera and then making any further adjustments. If your camera has a micro-focus

## How a sensor records colour

A SENSOR is made up of millions of photodiodes, often called photosites or, confusingly, pixels. Each photodiode records the amount of light that is hitting that particular point, which results in an image map of where the light hits the sensor. Where no light reaches the sensor at all, the photodiode will record no information, resulting in a black pixel in the recorded image. Where the amount of light hitting the sensor exceeds what the photodiode can hold, a white pixel will be recorded. Between these two extremes is a range of grey pixels.

Above each of the photodiodes is a microscopic coloured filter, usually of red, green or blue. As we know, there are various different colour patterns for these filters, known as colour filter arrays



‘Slight focusing issues are not the biggest problem – that would be damaging the sensor, either in part or completely’

adjustment feature in its camera software, then you may get the result you need using this. However, slight focusing issues are not the biggest problem – that would be damaging the sensor, either in part or completely.

Removing the CFA

Removal of the colour filter array is not for the faint-hearted. Unlike the low-pass and infrared filters, which can be carefully prised off, the colour filter array needs a more drastic approach. A quick search on the internet shows a few successful attempts by various brave photographers, and there are two methods. The first involves using an abrasive, such as car polish, while the other involves carefully scratching away at the layer of micro-lenses and then the colour filter array, leaving just the bare silicon. The real skill here is to make sure that you

scratch or rub away the lens and filter layer without damaging the later of silicon below. Thankfully, the silicon layer that contains the photodiodes is harder than the layers above, so with some light rubbing and patience it is possible.

The result

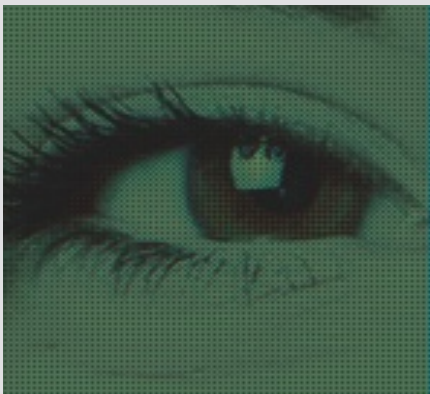
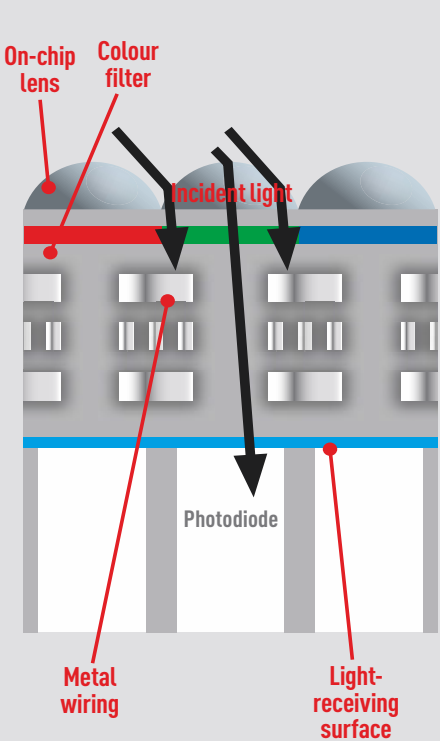
After the removal of the colour filter array, there is still one last hurdle to overcome. The camera or computer software will still demosaic the image when shooting JPEG or raw images, but with no colour filter array in place there is no need for this process. Instead, raw-conversion software that doesn't demosaic, such as the free DCRaw software (<https://www.cybercom.net/~dcoffin/dcrow>), must be used.

The resulting images should have better detail in shadow areas, and make excellent monochrome images.



(CFAs), but the most commonly used is the Bayer pattern, where there are two green filters for every red and blue filter. The colour filters ensure that only the light of that filter reaches the photodiode – only green light will pass through the green filter, for example. However, the photodiode below a green filter doesn't actually record the colour green, it only records the amount of light – green light, in this case – that passes through it. This creates a demosaiced image made up of just red, green and blue pixels.

All that is needed for a DSLR to create a pure black & white is to remove the coloured filters from above the sensor's photosites.



In the mosaiced imaged (right), the RGB pixels can be seen

Success story

We talk to Raymond Collecutt, who successfully removed the colour filter array from a sensor



BOTH PICTURES © RAYMOND COLLEUTT

Raymond left the filter near the edges, as it is close to delicate wires

RAYMOND Collecutt, from New Zealand, was one of the first people to perform the 'de-Bayering' surgery on a Canon EOS 1000D in 2012. I asked him how he did it, and any advice he had to offer.

What made you want to give the 'de-Bayering' a try?

I'm an astro photographer and live in a built-up area, so using narrow-band filters was the main driving force behind it. These filters cut out most of the light that comes from light pollution, allowing only a narrow band of light from space to get through.

Because of the small amount of light reaching the sensor, you have to get the most from every pixel, so removing the Bayer filters and removing the demosaicing process was an obvious solution. Besides this, it was also a huge saving compared

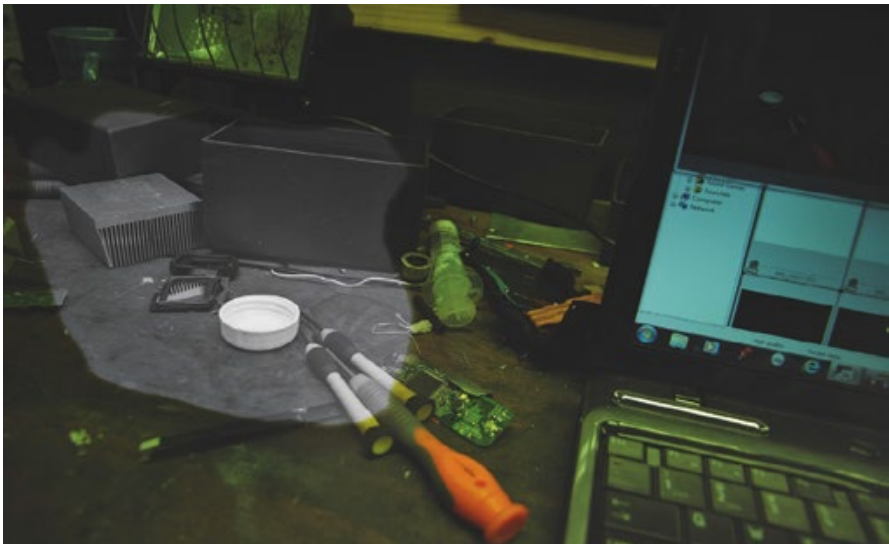
to the cost of a dedicated mono camera for astro photography, while the larger DSLR sensor also offers a better field of view, which was a big plus.

Did you ever think this idea would work?

I had no idea if it would work, but I did try it first on a webcam and found it was a very easy process, so I tried it on a Canon EOS 1000D sensor. This wasn't as easy, but to my surprise it turned out OK. I did search the internet for advice beforehand, but found nothing – not even one thread on a forum! All I found was people saying it was impossible.

What advice would you give to those who want to try it?

If you have shaky hands or are unable to see very small things, then I would give it a miss unless you have lots of spare cameras.



An early shot shows the patch of the CFA that has been removed





# Power beyond its size



i40

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Although compact, the i40 packs a real punch with a guide number of GN40 at ISO100. It boasts an auto zoom range of 24 – 105mm (16mm with built in diffuser) and supports up to 1/8000th second shutter speed. Other features include LED video light function, Wireless TTL and a bounce and swivel head - all wrapped up in a stylish design with easy to use intuitive controls.

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# CAM LINK

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# Technical Support

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), **Twitter** @AP\_Magazine and #AskAP, or **Facebook**.

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

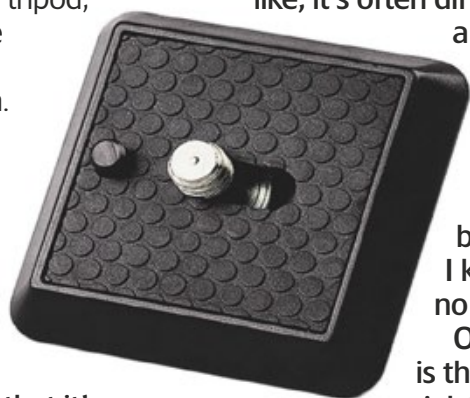
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## Plate for tripod

**Q** I am studying photography and have been given a Miranda tripod,

but it doesn't have a plate to hold the camera in position. Could you tell me which plate I should buy to fit it? My camera is a Canon EOS 400D.

**Marie Amey**



tripod plates as there are tripods. This brings me to the problem that if you don't know what your camera plate is meant to look like, it's often difficult to find

a spare. Miranda tripods were popular in the 1980s and '90s and sold through Dixons, but as far as I know they are no longer on sale.

One possibility is that your tripod might use a standard

DIN plate, which has a 42 x 42mm square section that attaches to the tripod. This was widely used in the past,

particularly on German-made models. An example is this one (see left) on Amazon for £6, with several user reviews suggesting it will fit some models of Miranda tripod. Visit [www.amazon.co.uk/Hama-00004376-Camera-Platform/dp/B00005QF9N](http://www.amazon.co.uk/Hama-00004376-Camera-Platform/dp/B00005QF9N) for more details. If you measure the attachment area on your tripod and it looks like it should match, this could be worth a try.

**Andy Westlake**

## Creating the selfie look

**Q** This may seem like an odd question, but I've been inspired to do a no-make-up selfie-style portrait project after seeing a number of celebrity self-portraits shared on social

media. I really like the look achieved in these images, but I'm assuming they were taken using a smartphone. How could I replicate the 'selfie-shot' look without using a smartphone? I want to be able to scale the images if necessary and I doubt the quality of smartphones would hold up particularly well at larger than 2-million-pixel size.

**Julian Zambon**

**A** The infamous selfie has truly taken over the social-media world and is creating an entirely new area in the photography field as well. It's interesting to read about someone trying to replicate this look. Would you be



## Classy and creative

**Q** I would like to try photographing models, but have little experience of this. Do you have any suggestions for creating sultry or moody glamour images? I don't want to look like just a guy with a camera – I want to create work that's classy and creative. **Blake Myler**

**A** Creating professional-looking images of glamour models doesn't necessarily require artificial lighting, as it's possible to produce strong pictures using available light. There are subtle things to consider, though, in order to avoid your images looking amateurish.

Pay attention to the direction of light, and try to accentuate facial features, muscle tone and body definition with the shadows. If you are using artificial lighting, modifiers such as beauty dishes, umbrellas and softboxes will give you control over light direction, quality and intensity. I would invest in a couple of these and spend some time experimenting with them. I would also recommend paying attention to your

compositions, making sure you don't crop off feet and hands by accident. Avoid clichés and simply ripping off well-known images, otherwise you will be immediately written off by your peers and potential clients.

Finally, and most importantly, if you're serious about creating professional-looking images, pay a professional model and make-up artist. You will benefit from their experience and will have a much better chance of getting the right shots in-camera without having to slave over them in post-production. Although you're just starting out in this field, look at this outlay as an investment, just as you would with new equipment. Working with professionals will help you get to the next level.

**Jon Devo**



A professional model and make-up artist will make all the difference to your photographs

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© HEATHER ANGEL

Due to popular demand, on **Wednesday 11 February 2015** we are delighted to welcome back **Heather Angel**, the renowned wildlife photographer with a passion for plants,

mammals and macro photography.

See how reflectors, diffusers and fill flash help to improve macro shots in the field. Discover how to gain arresting macro still-life shots with simple lighting – including

window light, LED lights, fill flash and a light box. Examples of how depth of field is enhanced using focus stacking will also be shown and explained.

This exclusive seminar is held at the home of **Amateur Photographer** and **What Digital Camera** in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £39 per head, to include a presentation and Q&A session with Heather Angel from 6pm-8.30pm.

### Book your place

**EMAIL** us at [spiadmin@timeinc.com](mailto:spiadmin@timeinc.com) with the words 'HEATHER ANGEL SEMINAR' in the subject line. Please include your name, address and telephone number.

**POST** a cheque made payable to 'Time Inc. (UK) Ltd', to SPI Macro Seminar, Time Inc. (UK), 9th floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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Price includes: All talks/Q&As, glass of wine. Please note that the places are only confirmed upon receipt of payment. Tickets are non-refundable

For full details visit [www.amateurphotographer.co.uk/macro](http://www.amateurphotographer.co.uk/macro) or call 0203 148 4326



## Technical Support

➤ shooting models pretending to take selfies? Or are you planning on taking some of yourself and are therefore asking how to create the look on a better-quality camera?

Based on your starting point of the celeb selfies, I'm going to assume you'll be using models. I would recommend using a 1in-sensor compact camera such as the Sony Cyber-shot RX series, the Canon PowerShot G7 X or the Panasonic Lumix DMC-CM1. All are small enough to be held in the correct position to give the selfie perspective and all are capable of producing good-quality large prints. As for the specific look, lighting tends to be ambient, and you may want to experiment with contrast, saturation and noise settings to achieve the filter effects often used in social-media sharing applications. **Jon Devo**

Selfies have taken the social-media world by storm



### BLAST FROM THE PAST

## Nikon Coolpix 5400

**Ian Burley** profiles Nikon's big digital compact launch of 12 years ago

**LAUNCHED** May 2003

**PRICE AT LAUNCH** £649

**GUIDE PRICE TODAY** £60

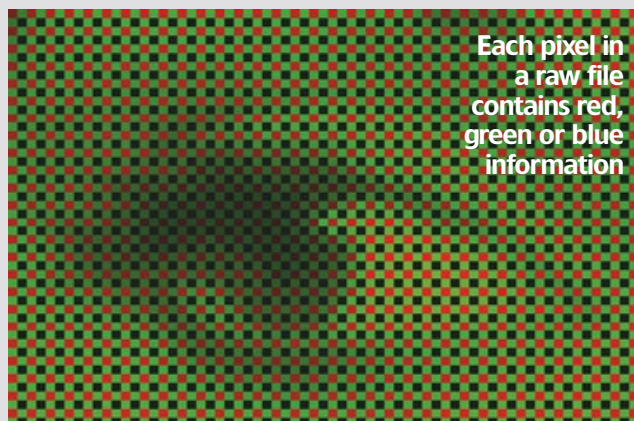
NIKON'S top digital compact camera of 2003, the Coolpix 5400, is not compact by modern standards, even though it was smaller than its Coolpix 5000 predecessor. A 5MP, 1/1.8in CCD sensor lay at the heart of the robustly constructed 5400, which benefited from a free-angle articulating LCD screen. The 4x zoom equates to a 28-116mm focal range.

**What's good** The Coolpix 5400 is a stylish camera with an optical finder. It's solidly built, too. The camera also offers very dependable metering, and good resolution and colour. Its extended long-exposure capability is unusual for a camera of the time. Close focusing and the provision of a versatile articulating screen are all plus points.

**What's bad** Optical performance is more OK than excellent, and focusing can be slow. There is no AF-assist light and it certainly needs one. There is no live view histogram. If the camera hasn't been firmware upgraded, then raw capability may not have been enabled. The camera becomes unresponsive when writing images to the memory card.



## HOW IT WORKS



Each pixel in a raw file contains red, green or blue information

I am  
your

## Raw image file

WITH digital photography, like haute cuisine, you need the best raw ingredients to accomplish the best results, and I am the file that stores the (mostly) unprocessed sensor data. I say 'mostly', because there is a growing trend that involves fiddling with the data, such as to reduce noise. Regardless of whether or not I am produced in a camera for you to post-process, all digital cameras produce raw data from the sensor. It's either immediately processed in the camera, usually via a buffer memory, converting it into, for example, a JPEG image, or it can be saved as me. Some cameras will let you do both.

I contain the digital values for each of the millions of photosites on the camera's sensor. These values are determined by the analogue-to-digital converter measuring the charge accumulated in each photosite during the sensor's exposure to the light from the scene being photographed. I would look grotesque if

you tried to view me. This is because although in conventional sensors each photosite represents one image pixel, real or true colour data has not yet been calculated. What you will see is a false colour image. Each photosite will have either a red, green or blue filter above it and the pixel values in me must be interpolated in order to recreate what we would recognise as true colour, and in turn, real detail, tone and contrast. The process for each pixel involves taking data from the surrounding pixels to compute the correct hue and density for that pixel.

So, why do I exist if a camera can do the processing for you? With skill and experience a photographer can make a better job of creating a great image from me because all the original data is there to start with. When the camera converts raw data to make a JPEG image, a lot of the data is discarded, and if you need to make improvements you have much less data to work with.



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# My life in cameras

Tony Worobiec reveals the cameras that have shaped his photographic life

## Tony Worobiec FRPS



Tony Worobiec is a fine-art photographer who specialises in landscape and travel work. He has published 14 books on subjects such as night and low-light photography, toning and handcolouring photographs, and

digital photo art. His latest book is *The Complete Guide to Photographic Composition*, published by F&W Media (£17.99). It is available via Amazon or any good book store. To see more of Tony's work, visit [www.tonyworobiec.com](http://www.tonyworobiec.com).

### 1974 Zenit-E

After leaving university, I trained to teach art. I had never owned a camera, but I wanted to start each project with my students by showing them places they could sketch locally, so I bought a Russian-made Zenit-E. This allowed me to project 35mm slides at the beginning of each assignment. Built like a tank, and with a very impressive lens, it served me very well indeed at the time. With fully manual aperture and speed settings, it also introduced me to the craft of photography.

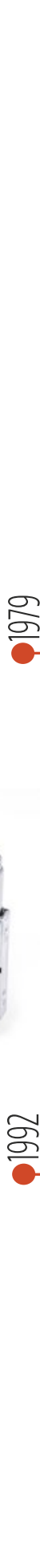


### 1979 Canon AE-1

I got my first head of department job in Newbury, Berkshire. The camera club in the town was fizzing with young talent and I was encouraged to join by a near neighbour. As soon as I did, I immediately realised I was out of my league, so I decided to buy myself a Canon AE-1. Smaller and lighter than the Zenit, it was also considerably more sophisticated. Having an automated AE system certainly proved very useful, but my



primary reason for buying a Canon was that it gave me access to their wonderful range of lenses.



### 1987 Mamiya 645

Shortly after getting my Fellowship from the RPS, I started to experiment with producing montages and composites. Working from 35mm source material was clearly not going to work, and it was important that the final constructed piece was copied onto rollfilm if I was going to retain any worthwhile detail.



The Mamiya 645 was probably the cheapest available medium-format camera at the time, but the range of lenses available was superb.

### 1992 Pentax 67

During a trip to southern Portugal, I had the misfortune of having all my camera equipment stolen from the back of my car, but luckily I was fully insured. With a £5,000 cheque in my hand, I decided to re-equip with a Pentax 67 system. I was starting my career in publishing at this stage and the quality I was able to achieve from a 6 x 7cm negative was awesome. The Pentax is just like an overgrown 35mm camera,



so using it came as second nature to me. I continued using the 6 x 7 format for many years.

### 2012 Canon EOS 5D Mark III

I currently use a Canon EOS 5D Mark III. I had been reluctant to give up shooting on 6 x 7 film, but when I compared the quality of the EOS 5D Mark III with scanned film, I realised digital is the future. Having recently returned from America, where I needed to handhold many of my shots in dark situations that required an ISO rating of 6400 or more, I have been amazed by just how well this camera copes. Such work would have been impossible using a film camera.



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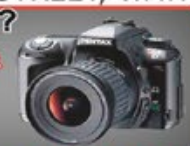


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SIGMA 10-20mm f4/5.6 DC EX HSM OLYMPUS 4/3rds.....	MINT+HOOD £245.00
OLYMPUS 50mm f2 MACRO ZUIKO DIGITAL ED 4/3rds.....	MINT CASED £365.00
OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDS.....	MINT CASED £445.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS.....	MINT+HOOD £99.00
OLYMPUS 70 - 300mm f4/5.6 ZUIKO DIGITAL ED 4/3rds.....	MINT CASED £245.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3rds.....	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25mm.....	MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY.....	MINT £99.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £99.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL - 40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GX7 BODY WITH PANASONIC 14-42 KIT.....	MINT BOXED £445.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES.....	MINT BOXED £99.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £115.00
SIGMA 30mm f2.8 DN MICRO 4/3rds.....	MINT BOXED £145.00
PANASONIC 45mm f2.8 MAC LEICA D VAR ELM MIC 4/3rdsMINT BOXED £399.00	
PANASONIC 100 - 300mm f4/5.6 LUM G VARIO MIC 4/3rdsMINT BOXED £325.00	
SONY DT 30mm f2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM SONY FIT.....	MINT BOXED £245.00
SIGMA 300mm f2.8 APO EX DG FOR SONY.....	MINT CASED £1,595.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY.....	MINT BOXED £125.00
SONY ALPHA 108 - 75mm f2.8 SAM LENS.....	MINT BOXED £249.00
TAMRON 70 - 200mm f2.8 SP Di LD IF MACRO FOR SONY.....	MINT BOXED £395.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY.....	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

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CANON EOS 1N BODY.....	EXC+ £145.00
CANON EOS 3 BODY.....	EXC++ £99.00
CANON 16 - 35mm f2.8 USM "L" MKII AS NEW + CASE.....	MINT BOXED £875.00
CANON 17 - 40mm f4 USM "L" WITH FILTER.....	MINT BOXED £475.00
CANON 20 - 35mm f2.8 USM "L".....	MINT- £499.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT- £1,395.00
SONY ALPHA 108 - 75mm f2.8 USM "L" IS IMAGE STAB MK1.....	MINT BOXED £899.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK II.....	MINT BOXED £1,375.00
CANON 70 - 200mm f4 USM "L".....	MINT BOXED £445.00
CANON 70 - 300mm f4/5.6 USM "L" IMAGE STABILIZER.....	MINT BOXED £845.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS.....	MINT BOXED £499.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £275.00
CANON 135mm f2 USM "L" WITH 82mm FILTER.....	MINT CASED £599.00
CANON 200mm f2.8 USM "L" MK II WITH HOOD.....	MINT £475.00
CANON 400mm f5.6 USM "L" WITH HOOD AND CASE.....	MINT BOXED £945.00
CANON 400mm f4 DO USM IMAGE STABILIZER LENS.....	MINT-CASED £3,495.00
CANON 500mm f4.5 USM "L" IN FLIGHT CASE.....	EXC+++CASED £1,599.00
CANON 15mm f2.8 FISHEYE LENS.....	MINT-BOXED £445.00
CANON 20mm f2.8 USM COMPLETE.....	MINT BOXED £299.00
CANON 24mm f2.8 EF LENS REALLY SHARP LENS.....	MINT £195.00
CANON 40mm f2.8 STM LENS.....	MINT BOXED £129.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £149.00
CANON 50mm f2.5 COMPACT MACRO.....	EXC++ £125.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £279.00
CANON 85mm f1.8 USM LENS COMPLETE WITH HOOD.....	MINT BOXED £245.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £299.00
CANON 15 - 85mm f3.5/5.6 EF-S USM IS + CAN HOOD.....	MINT+HOOD £475.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT- £445.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD.....	MINT BOXED £475.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT BOXED £175.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm f3.5/5.6 STM IMAGE STABILIZER.....	MINT £275.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £325.00
CANON 28 - 80mm f3.5/5.6 USM MK V.....	MINT £49.00
CANON 28 - 90mm f4/5.6 USM.....	MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £245.00
CANON 28 - 200mm f3.5/5.6 USM.....	MINT £179.00
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CANON EF 2.0x EXTENDER MK II.....	MINT BOXED £215.00
CANON EF 2.0x EXTENDER MK II.....	MINT CASED £179.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £165.00
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CANON 540 EZ FLASH + INST.....	MINT- CASED £59.00
CANON 420 EZ FLASH.....	MINT CASED £39.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
CANON ANGLE FINDER C.....	MINT CASED £125.00
CANON LC3 TRANSMITTER AND RECIEVER.....	MINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCLAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DG FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT.....	MINT BOXED £345.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS.....	MINT BOXED £265.00
SIGMA 400mm f5.6 APO MACRO.....	MINT-CASED £295.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD.....	MINT- £59.00
SIGMA 70 - 300mm f4/5.6 APO MACRO DG + HOOD.....	MINT BOXED £95.00
SIGMA 120 - 400mm f4.5/5.6 APO DG HSM OS.....	NEW £495.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
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TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASP VIB CONTROL MINT BOXED £375.00	
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00

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CONTAX 90mm f2.8 SONNAR "G" + HOOD.....	MINT- £185.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
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CONTAX Gd1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR.....	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).....	MINT- £365.00
CONTAX RX BODY WITH MANUAL.....	MINT- £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION.....	MINT £65.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX 15mm f1.7 PLANAR AE.....	MINT £125.00
CONTAX 85mm f1.4 PLANAR T* AE.....	MINT BOXED £465.00
CONTAX 135mm f2.8 SONNAR T* MM.....	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH.....	MINT- £95.00

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LEICA M8 DIGITAL CHROME BODY & 64gb CARD.....	MINT-BOXED £1,095.00
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LEICA M4P BLACK BODY.....	EXC++ £595.00
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LEICA Mda BODY SER No 12659X CIRCA 1970.....	MINT- £425.00
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LEICA IF RED DIAL BODY ("FROM A COLLECTION").....	EXC+++ £245.00
LEICA II BODY REALLY NICE ONE.....	EXC £245.00
LEICA IIIA/STANDARD WITH 5cm f2 COLL SUMMITAR.....	EXC+++ £365.00
LEICA IIIF RED DIAL WITH CASE.....	EXC+++ £245.00
LEICA IIIF RED DIAL WITH 5cm f3.5 COLL ELMAR.....	MINT-CASED £395.00
LEICA II BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON.....	MINT- £795.00
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ZEISS 21mm Z1 VIEWFINDER.....	MINT BOXED £199.00
LEICA 21mm f4 SP ANGULON + M ADAPTOR + FINDER.....	MINT IN KEPPER £1,295.00
LEICA 35mm f1.4 SUMMILUX ASPHERICAL + HOOD.....	MINT CASED £1,995.00
LEICA 35mm f2 SUMMICRON ASPHERICAL BLACK.....	MINT BOXED £1,595.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £395.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS.....	MINT- £395.00
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LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT-CASED £775.00
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LEICA 50mm f2 SUMMICRON CHROME M FIT.....	EXC+++ £595.00
LEICA 50mm f2 CLOSE FOCUS SUMMICRON.....	MINT- £595.00
LEICA 5cm f3.5 COLLAPSABLE ELMAR FOR M.....	MINT- £245.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
LEICA 90mm f2.8 ELMARIT M CHROME WITH HOOD.....	MINT- £295.00
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LEICA 135mm f2.8 ELMARIT WITH SPECS.....	EXC++ £295.00
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LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
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LEICA FIT DALLMEYER 13.5cm f4.5 DALRAC.....	EXC++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF24D FLASH.....	MINT BOXED £189.00
LEICA WINDER M4-2 FOR M4 etc.....	MINT-BOXED £145.00
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LEICAFLEX SL BODY CHROME + 50mm f2 SUMMICRON.....	MINT-BOXED £399.00
LEICAFLEX SL2 CHROME BODY.....	EXC+++ £175.00
LEICA 50mm f2 SUMMICRON R 2 CAM.....	MINT £199.00
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BRONICA ETRS + WLF, 75mm + 120 BACK + SPEED GRIP.....	EXC++ £169.00
BRONICA 40mm f 4 PE LENS TOTALLY AS NEW.....	MINT BOXED £195.00
BRONICA 40mm f4 ZENZANON FOR ETRS/ETRSi.....	MINT- £159.00
BRONICA 50mm f2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 150mm f3.5 PE LENS TOTALLY AS NEW.....	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT- £89.00
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BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm f3.5 ZENZANON S.....	MINT £295.00
BRONICA SQAI COMP WITH 80mm PS,WLF,120 BACK.....	MINT £475.00
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BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £395.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 200mm f4.5 PS LENS WITH HOOD.....	MINT BOXED £179.00
BRONICA PRISM ME METERED FOR SQ/SQAI.....	MINT- £89.00
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FUJI GW 670 MK III C/W 90mm f3.5 LENS.....	MINT BOXED £675.00
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MAIMITA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD,FILT.....	MINT- £1,195.00
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MAIMITA 150mm f4.5 WITH HOOD FOR 77II.....	MINT BOXED £395.00
MAIMITA 150mm f4.5 + HOOD FOR MAIMITA 77II.....	MINT £425.00
MAIMITA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAIMITA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
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MAIMITA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAIMITA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
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70-140mm F4.5 PE.....	E++ £599		200mm F4.5 S.....	E++ £99 - £129	
100mm F4 E Macro.....	E++ £169		500mm F8 S.....	E++ £299	
105mm F4.5 PE Macro.....	E+ £199		2x Teleconverter PS.....	E++ £89 - £99	
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150mm F3.5 PE.....	As Seen £59		ME Prism Finder S.....	E+ £79	
200mm F4.5 E.....	E+ / Unused £119 - £219		Prism Finder S0I.....	E+ £59	
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500mm F8 E.....	E+ £399		67mm Close Up No 1.....	E++ £19	
Extension Tube E14.....	E+ / Unused £39 - £89		Prof Hood 50mm PS.....	E++ £15	
Extension Tube E42.....	E++ £39		Prof Shade.....	E+ £15	
2x Converter E.....	E+ £59		Proshade S - Green.....	Mint- £99	
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Flash Bracket.....	E++ £45		430EZ Speedlite.....	As Seen / E++ £25 - £35	
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Lens Hood 250mm E/PE.....	E+ £15		540EZ Speedlite.....	E+ / E++ £39 - £49	
Lens Hood 40/50mm.....	E+ £15		550EX Speedlite.....	As Seen / E+ £79 - £109	
Lens Hood 75mm E.....	E+ £15		580EX MkII Speedlite.....	E+ / E++ £219	
Motorwinder E.....	E+ / E++ £49 - £85		580EX Speedlite.....	E+ / Mint- £139 - £179	
Motorwinder Ei.....	E++ £75		ML3 MacroLite.....	E++ £49	
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12-24mm F4 ATX PRO SD Tokina.....	E++ £299		F1NAE Black Body Only.....	Exc / E+ £159 - £189	
14mm F2.8 L USM.....	Exc £699		F1N Black Body Only.....	E+ £199	
14mm F2.8 L USM II.....	E++ £1,349		A1 Black Body + A2 Winder.....	Exc £59	
15mm F2.8 EF Fisheye.....	E+ / Mint- £779 - £799		A1 Black Body - Winder A.....	Exc £49	
16-35mm F2.8 L USM MkII.....	E++ £289		AV1 Black Body Only.....	E+ £49	
16-50mm F2.8 ATX Pro DX Tokina.....	E++ £289		AV1 Chrome + Winder A.....	Exc £39	
17-40mm F4 L USM.....	E+ / E++ £399 - £449		EF Black + 50mm F1.8.....	E+ £109	
17-50mm F2.8 Di II Tamron.....	E++ £179		170-500mm F5-6.36 DG OS HSM.....	E++ £499	
17-85mm F2.8 L USM.....	E+ / E++ £129 - £159		150-500mm F5-6.3 DG OS HSM.....	E++ £499	
17mm f4.0 L TSE.....	Mint- £1,389		180mm F5.6 Apo Macro.....	As Seen £99	
18-135mm F2.8 L USM.....	E+ / E++ £179 - £189		300mm F2.8 Apo.....	Unused £349	
18-200mm F3.5-5.6 IS EFS.....	E+ / E++ £259		300mm F2.8 APO EX DG HSM.....	E++ £1,689	
18-200mm F3.5-6.3 XR Di II Tamron.....	As Seen £49		500mm F4.5 Apo EX HSM.....	E+ £1,749	
18-250mm F3.5-5.6 EFS.....	E++ £49		<b>Contax Accessories</b>		
18-55mm F3.5-5.6 EFS II.....	E++ £49		CA11 Ever Ready Case.....	Unused £9	
18-55mm F3.5-5.6 IS EFS.....	E++ £79		CA21 Ever Ready Case.....	Unused £9	
18-55mm F3.5-5.6 IS STM (EOS M).....	Mint- £79		Front Cover 85 + Databack for RTS2.....	Unused £9	
22mm F2 STM.....	Mint- £109		Front Cover 85 for RTS2.....	Unused £9	
24-105mm F4 L IS USM.....	E+ / E++ £419 - £479		Front Cover C313 for 167MT.....	Unused £9	
24-200mm F3.5-5.6 SD Tokina.....	Unused £99		LA30 Release Cord.....	E++ £25	
24-70mm F2.8 L USM.....	E++ £449		TLA100S Extension Cord.....	E++ £15	
24-70mm F2.8 ATX Pro Tokina.....	E++ £249		TLA300SS Extension Cord.....	E++ £15	
28-80mm F2.8 ATX Pro Tokina.....	E++ £249		FS-4 Focusing Screen.....	E++ £15	
28-80mm F3.5-5.6 USM.....	E+ £25		FS1 Focusing Screen.....	E+ £9	
28mm F2.8 ZE Zeiss.....	E+ / Mint- £599 - £699		FS5 Focusing Screen.....	E+ £9	
40mm F2.8 STM.....	Mint- £99		FW-3 Focusing Screen.....	E++ £15	
45mm F2.8 TS-E.....	E++ £849		55/86 Ring.....	E+ £15	
50-135mm F2.8 DX ATX Tokina.....	Ex Demo £480		55mm Blue B10.....	E++ £15	
50-200mm F3.5-4.5 EF.....	Unused £79		55mm Protection Filter.....	E++ £15	
50mm F1.2 L USM.....	E++ £919		55mm R60 Red filter.....	E++ £20	
50mm F1.8 EF MkI.....	As Seen / E++ £69 - £129		55mm Skylight 1A filter.....	Mint £20	
55-200mm F4-5.6 Di II Tamron.....	E++ £39		55mm Y48 Yellow filter.....	E++ £15	
55-200mm F3.5-5.6 USM.....	Unused £89		67mm Blue B10 (80B).....	E++ £15	
55-200mm F4.5-5.6 USM II.....	E++ £59		67mm Green.....	E++ £15	
60mm F2.8 EFS Macro.....	E++ £239		67mm L39 UV.....	E++ £20	
70-200mm F2.8 L USM.....	E++ £519		67mm Skylight 1A.....	E++ £25	
70-200mm F4 L IS USM.....	E++ £449		67mm Skylight 1A MC.....	E++ £29	
70-200mm F4 L USM.....	E+ £359		72/86 Ring.....	E++ £15	
70-300mm F4-5.6 Di Tamron.....	E++ £49 - £59		72mm Circular Polariser.....	E++ £69 - £79	
70-300mm F4-5.6 L USM.....	Mint- £219 - £249		72mm P-Filter.....	E++ £35	
70-300mm F4.5-6 LD Tamron.....	E++ £49		72mm Skylight 1A MC.....	Unused £59	
70-300mm F4.5-5.6 EF IS.....	E++ £429 - £449		77/86 Ring Adapter.....	Unused £29	
75-300mm F4-5.6 EF II.....	As Seen £489		82/86 Ring.....	Unused £25	
80-200mm F2.8 EF L.....	E++ £499		82mm A2 (81B) Filter.....	Mint- £35	
800mm F5.6 L IS USM.....	Mint- £8,299		82mm Skylight 1A.....	E++ £15 - £35	
85mm F1.2 L USM.....	E++ £849 - £899		82mm Warm (81A).....	Mint- £49	
85mm F1.2 L USM MkII.....	E++ / Mint- £1,099 - £1,149		<b>Contax Cameras</b>		
85mm F1.4 ZE.....	Mint- £699		86mm 1A MC Filter.....	E++ £39	
85mm F1.8 USM.....	E++ £209		86mm L39 UV.....	E++ £35	
90mm F2.8 SP AF Macro Tamron.....	E+ £189		86mm Softar II.....	Mint- £39	
<b>Canon EOS Lenses</b>			F-3 Eyecup (167MT).....	E++ £5	
BT52B Lens Hood.....	Unused £9		Film Loader.....	Unused £69	
BT55 Lens Hood.....	E+ £5		G11 Rubber Lens Hood.....	E++ / Unused £15 - £25	
BT55 Metal Hood.....	E+ £7		G12 Rubber Lens Hood.....	E++ £25	
BT55 Metal Lens Hood.....	E+ £9		G13 Rubber Hood.....	E++ £15	
BW58C Lens Hood.....	E+ / E++ £5 - £7		G13 Rubber Lens Hood.....	E++ £15	
ES-79 II Lens Hood.....	E++ £15		GB-51 Lens Hood.....	Mint- £15	
ES62 Lens Hood.....	E++ / Unused £5 - £8		GB75 Lens Hood.....	E++ £45	
ES71 II Lens Hood.....	Unused £12		Macro Stand.....	Mint / Unused £59	
ES78 Lens Hood.....	E+ £9		Metal Hood 1.....	E++ £25	
ES79 Hood.....	E+ £7		Metal Hood 3.....	Mint- / Unused £15 - £20	
ET54 Lens Hood.....	Unused £9		Metal Hood W1.....	E++ £20	
ET60 Lens Hood.....	Unused £9		P3 Power Pack.....	E++ £25	
ET64 II Lens Hood.....	E+ £5		P6 Power Pack.....	Unused £39	
ET65 II Lens Hood.....	E+ / E++ £5		P8 Power Pack.....	E+ £29	
ET67B Lens Hood.....	Unused £15		Power Pack P-3 Set.....	Unused £20	
ET86 Lens Hood.....	Unused £19		TLA Attachment Adapter.....	E++ £10	
EW-83D II Lens Hood.....	Mint- £15		TLA Ext Conn S.....	E++ £15	
EW54 II Lens Hood.....	Unused £5		TLA Exten Cord 100.....	E++ £12 - £15	
<b>Canon EOS Lenses</b>			TLA Extension Cord 100s.....	Mint- £15	
EW60 Hood.....	E++ £5		TLA Extension Cord 300.....	E++ £15	
EW60B Lens Hood.....	Unused £9		TLA Multi Connector S.....	E+ / E++ £12 - £15	
EW63 II Lens Hood.....	E++ £5		<b>Contax Lenses</b>		
EW65 Lens Hood.....	E+ / E++ £5		28-70mm F3.5-4.5 MM.....	E++ £259 - £279	
EW68A Lens Hood.....	E++ £5		28-80mm F3.5-5.6 AF.....	E++ £259 - £279	
EW68B Lens Hood.....	E+ £5		45mm F2.8 AE.....	Mint- £199	
EW73 II Lens Hood.....	E+ £9		55mm F2.8 Macro Vivitar.....	E++ / Unused £59 - £69	
EW75B II Lens Hood.....	E+ £9		60mm F2.8 AE Macro.....	E++ / Mint- £399	
EW78 Lens Hood.....	Unused £19		70-200mm F4-5.6 AF.....	E++ £499	
EW78D Lens Hood.....	Unused £15		70-210mm F3.5-4.5 Apo Sigma.....	E+ £49	
EW83B Lens Hood.....	Exc £15		70-210mm F3.8-4 Tamron.....	E++ £29	
EW83E Lens Hood.....	Unused £15		70-210mm F4-5.6 Sigma.....	E+ £29	
EW83J Lens Hood.....	E++ £15		70-300mm F4-5.6 Zeiss.....	Unused £59	
EW83J Lens Hood.....	Unused £15		80-200mm F4 MM.....	E+ £169	
EW88 Lens Hood.....	E+ £9		80-200mm F4.5 Tokina.....	E+ £25	
T85 Metal Lens Hood.....	E++ £12		100mm F3.5 AE.....	E+ £239	
W62 Lens Hood.....	E++ £5		100mm F3.5 MM.....	E+ / E++ £199 - £219	
<b>Canon EOS Lenses</b>			100mm F4 Medical Set Yashica.....	Unused £299	
160E Speedlite.....	E++ £5		135mm F2 (60 Year Edition).....	Unused £2,399	
200E Speedlite.....	E+ / E++ £9 - £15		135mm F2.8 HMC Hoya.....	Unused £29	
270EX II Speedlite.....	Mint- £59		135mm F2.8 MM.....	E++ £199	
270EX Speedlite.....	E++ £59		135mm F2.8 AE.....	Unused £599	
300EZ Speedlite.....	E+ / E++ £15 - £29		180mm F2.8 MM.....	E++ £149	
380EX Speedlite.....	E+ £69		200mm F3.5 AE.....	E++ £399	
430EX II Speedlite.....	E++ £139		200mm F4 AE.....	E+ £299	
430EX Speedlite.....	E+ £89		300mm F4 MM.....	E++ £249	
430EZ Speedlite.....	As Seen / E++ £25 - £35		<b>Digital Compact Cameras</b>		
480EZ Speedlite.....	E++ £69		Canon Powershot A3500 IS.....	E++ £69	
540EZ Speedlite.....	E+ / E++ £39 - £49		Powershot D10.....	E+ £79	
550EX Speedlite.....	As Seen / E+ £79 - £109		Powershot G10.....	E+ £109	
580EX MkII Speedlite.....	E+ / E++ £219		Powershot G2.....	E+ £49	
580EX Speedlite.....	E+ / Mint- £139 - £179		Powershot G2 + WC-DC58.....	E++ £79	
ML3 MacroLite.....	E++ £49		Powershot G9.....	E+ £119	
MR-14EX Macro Ringlite.....	E++ / Unused £279 - £349		Powershot SX210 IS.....	Mint- £79	
MT-24EX Macro Ringlite.....	E++ £549		Powershot SX510 HS.....	Mint- £99	
ST-E2 Transmitter.....	E+ / Unused £69 - £99		Fuji Finepix S200 EXR.....	As Seen £99	
Metz 15 MS-1 Wireless Digital Macro.....	E++ £179		GH-2 Body Only.....	E+ / Mint- £219 - £279	
50 AF-1 Digital.....	E+ £119		GH1 Body Only.....	E+ / E++ £179 - £229	
<b>Canon EOS Lenses</b>			G6 Body Only.....	Mint- £219	
10-17mm F3.5-4.5 DX Fish Eye Tokina ..Ex Demo £529			GF-6 Body Only.....	E++ £199	
10-22mm F3.5-4.5 EFS.....	E++ / Mint- £319 - £349		GF-5 Body Only.....	E+ £79	
12-24mm F4 ATX PRO SD Tokina.....	E++ £299		GF3 Black Body + 14-42mm.....	Mint- £139	
14mm F2.8 L USM.....	Exc £699		GF-3 Black Body.....	E++ / Mint- £79 - £99	
14mm F2.8 L USM II.....	E++ £1,349		GF-3 Red Body.....	Mint- £99	
15mm F2.8 EF Fisheye.....	E++ £429		GF-2 Body Only.....	Exc / E++ £49 - £89	
16-35mm F2.8 L USM MkII.....	E+ / Mint- £779 - £799		G2 + 14-42mm.....	E++ £129	
16-50mm F2.8 ATX Pro DX Tokina.....	E++ £289		G1 + 14-42mm.....	E++ £159	
17-40mm F4 L USM.....	E+ / E++ £399 - £449		G1 + 14-42mm.....	E++ £159	
17-50mm F2.8 Di II Tamron.....	E++ £179		G1 + 14-42mm.....	E++ £159	
17-85mm F2.8 L USM.....	E+ / E++ £129 - £159		G1 + 14-42mm.....	E++ £159	
17mm f4.0 L TSE.....	Mint- £1,389		G1 + 14-42mm.....	E++ £159	
18-135mm F2.8 L USM.....	E+ / E++ £179 - £189		G1 + 14-42mm.....	E++ £159	
18-200mm F3.5-5.6 IS EFS.....	E+ / E++ £259		G1 + 14-42mm.....	E++ £159	
18-200mm F3.5-6.3 XR Di II Tamron.....	As Seen £49		G1 + 14-42mm.....	E++ £159	
18-250mm F3.5-5.6 EFS.....	E++ £49		G1 + 14-42mm.....	E++ £159	
18-55mm F3.5-5.6 EFS II.....	E++ £49		G1 + 14-42mm.....	E++ £159	
18-55mm F3.5-5.6 IS EFS.....	E++ £79		G1 + 14-42mm.....	E++ £159	
18-55mm F3.5-5.6 IS STM (EOS M).....	Mint- £79		G1 + 14-42mm.....	E++ £159	
22mm F2 STM.....	Mint- £109		G1 + 14-42mm.....	E++ £159	
24-105mm F4 L IS USM.....	E+ / E++ £419 - £479		G1 + 14-42mm.....	E++ £159	
24-200mm F3.5-5.6 SD Tokina.....	Unused £99		G1 + 14-42mm.....	E++ £159	
24-70mm F2.8 L USM.....	E++ £449		G1 + 14-42mm.....	E++ £159	
24-70mm F2.8 ATX Pro Tokina.....	E++ £249		G1 + 14-42mm.....	E++ £159	
28-80mm F2.8 ATX Pro Tokina.....	E++ £249		G1 + 14-42mm.....	E++ £159	
28-80mm F3.5-5.6 USM.....	E+ £25		G1 + 14-42mm.....	E++ £159	
28mm F2.8 ZE Zeiss.....	E+ / Mint- £599 - £699		G1 + 14-42mm.....	E++ £159	
40mm F2.8 STM.....	Mint- £99		G1 + 14-42mm.....	E++ £159	
45mm F2.8 TS-E.....	E++ £849		G1 + 14-42mm.....	E++ £159	
50-135mm F2.8 DX ATX Tokina.....	Ex Demo £480		G1 + 14-42mm.....	E++ £159	
50-200mm F3.5-4.5 EF.....	Unused £79		G1 + 14-42mm.....	E++ £159	
50mm F1.2 L USM.....	E++ £919		G1 + 14-42mm.....	E++ £159	
50mm F1.8 EF MkI.....	As Seen / E++ £69 - £129		G1 + 14-42mm.....	E++ £159	
55-200mm F4-5.6 Di II Tamron.....	E++ £39		G1 + 14-42mm.....	E++ £159	
55-200mm F3.5-5.6 USM.....	Unused £89		G1 + 14-42mm.....	E++ £159	
55-200mm F4.5-5.6 USM II.....	E++ £59		G1 + 14-42mm.....	E++ £159	
60mm F2.8 EFS Macro.....	E++ £239		G1 + 14-42mm.....	E++ £159	
70-200mm F2.8 L USM.....	E++ £519		G1 + 14-42mm.....	E++ £159	
70-200mm F4 L IS USM.....	E++ £449		G1 + 14-42mm.....	E++ £159	
70-200mm F4 L USM.....	E+ £359		G1 + 14-42mm.....	E++ £159	
70-300mm F4-5.6 Di Tamron.....	E++ £49 - £59		G1 + 14-42mm.....	E++ £159	
70-300mm F4-5.6 L USM.....	Mint- £219 - £249		G1 + 14-42mm.....	E++ £159	





See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help

Flash L Grip .....	E+ £20
Pistol Grip .....	E++ £15
Pro Motordrive 500.....	E+ £149
Quick Coupling Plate S.....	E+ £20
Quick Focus Handle 1.....	E++ £19
Quick Focus Handle 2.....	E++ £19
Quick Tripod Coupling.....	E+ £15 - £20
Rapid Winding Crank.....	E+ / E++ £19
SCA390 Flash Adapter.....	As Seen / E++ £20 - £79
SCA590 Flash Adapter.....	E++ £20
Spirit Level .....	E+ £25
Spirit Level (43117).....	E++ £29
Tripod Quick Coupling Plate S (45148).....	E++ £30
Wide Neckstrap.....	E+ £15
Winding Knob.....	E++ £13

**WANTED**  
**HIGH QUALITY USED EQUIPMENT**  
**for Commission / Part-Exchange /**  
**CASH CONTACT us for a QUOTE**

<b>Hasselblad H</b>	
H3DII Complete (31MP).....	E++ £3,989
H2 Complete.....	E+ / E++ £1,599 - £1,989
H2 (Upgraded) Body + HV90 Prism + Magazine.....	E++ £1,289
H2 Body + Prism + Mag.....	E++ £1,250
H1 Body + HV90 Prism.....	As Seen £499
H1 Body Only.....	E+ / E++ £689
28mm F4 HCD.....	E++ / Mint- £2,450
35mm F3.5 HC.....	E+ / E++ £1,189 - £1,389
50-110mm F3.5-4.5 HC.....	E+ £1,650 - £1,850
50mm F3.5 HC.....	E++ £1,299
120mm F4 HC Macro.....	E+ / E++ £1,649 - £1,799
150mm F3.2 HC.....	E++ £1,199
1.5x HTS Tilt/Shift Converter.....	Mint- £2,495
1.7x H Converter.....	E++ / Mint- £695 - £699
Gil GPS Module.....	E+ £289
Extension Tube H 13mm.....	E++ £165
Extension Tube H 26mm.....	E++ £165
Extension Tube H 52mm.....	E+ £155
HM 16/32 Magazine.....	E+ / E++ £129 - £149
Hm100 Polaroid Mag.....	E++ £79 - £149
77mm MC Circular Polariser.....	Mint- £89
BCH Charger + 9.6V Battery.....	E+ £125
CF - H Lens Adapter.....	E++ / Mint- £449
HS Grid Screen.....	E++ £75
Z finder.....	E++ £149

<b>Leica M</b>	
M-P Black Body Only.....	Mint- £5,299
M (240) Black Body Only.....	Mint- £3,849
M (240) Chrome Body Only.....	E++ £3,899
M Monochrom Black Body Only.....	Mint £5,099
M-E Anthracite Body Only.....	Mint £3,299
M9P Black Body Only.....	E++ £2,799
M9 Black Body Only.....	E+ / E++ £2,499 - £2,649
M8 Black Body Only.....	E+ £849 - £1,149
M7 0.58x Black Body Only.....	E+ £1,289
M7 0.72x Black Body Only.....	E+ £1,099
M4-P Black Body Only.....	E+ £549 - £599
M4 Chrome Body Only.....	E+ £559
M4-2 Black Body Only.....	E+ £449
M2 Chrome Body Only.....	Exc / E+ £389 - £449
CL + 40mm F2.....	E+ £499
16/18/21mm F4 Tri Elmar + Finder.....	Mint- £3,199
21mm F2.8 Asph M Black E++ / Mint- £1,499 - £1,699	
21mm F2.8 M Black 6bit.....	E+ £1,099 - £1,249
21mm F3.4 R + 122228 M Mount.....	Mint- £799
24mm F2.8 Asph M Black.....	E++ £1,399 - £1,499
24mm F2.8 Asph M Black 6bit.....	E++ / Mint £1,499 - £1,599
28mm F2 Asph M Black 6bit.....	E++ £1,799
28mm F2.8 Asph M Black 6bit.....	E++ / Mint- £1,189 - £1,199
28mm F2.8 M Black.....	E+ £749
28/35/50 F4.....	E++ £2,399 - £2,889
35mm F1.4 Asph M Black.....	E+ / E++ £1,899 - £2,149
35mm F1.4 Black.....	Exc / E+ £1,149 - £1,150
35mm F3.5 Chrome.....	E++ £299
50mm F1.4 Asph M Black.....	E++ £1,899
50mm F2 M Black.....	E++ £899 - £999
50mm F2 M Black 6bit.....	E++ / Mint- £1,099 - £1,199
50mm F2 M Chrome.....	E++ £999
50mm F2.8 M Chrome.....	E++ £589
65mm F3.5 Elmar.....	E+ / E++ £245 - £299
75mm F2.5 Black 6 Bit.....	Mint- £989
90mm F2 Apo M Black 6bit Exc / Mint- £1,499 - £1,899	
90mm F2 Black.....	E++ £649
90mm F2 M - Black.....	E++ £799
90mm F2.8 M Black.....	Exc £550
90mm F4 Elmar.....	As Seen / E+ £69 - £199
90mm F4 Elmar E39.....	E+ £199 - £249
90mm f4 M Rokkor.....	E+ £249

<b>Leica R Lenses</b>	
21mm F4 R 3cam.....	Exc / E+ £399 - £599
21mm F4 ROM.....	E+ £599
24mm F2.8 ROM.....	E++ £949 - £999
28-70mm F3.5-4.5 ROM.....	E++ £349
28mm F2.8 PCS Shift.....	E+ £899
35-70mm F3.5 R Japan.....	E+ £249 - £279
35mm F4 PA Curtagon.....	E++ £399
50mm F1.4 ROM.....	E+ £699
70-210mm F4 R 3cam.....	E++ £349 - £449
70-350mm F4.5.....	E+ £169
75-200mm F4.5 R 3cam.....	E+ £129 - £149
80-200mm F4.5 R 3cam.....	E+ £189 - £199

80mm F1.4 R 3cam.....	E+ / E++ £1,299 - £1,599
90mm F2.8 R 3cam.....	E+ £299 - £349
90mm F2.8 ROM.....	E++ £499
100mm F4 Macro R 3cam.....	E+ £349
105-280mm F4.2 Vario ROM.....	E+ £2,499
135mm F2.8 R 2cam.....	E++ £199
135mm F2.8 R 3cam.....	E+ £179 - £249
180mm F2.8 R 3cam.....	Exc / E++ £299 - £499
180mm F3.4 Apo R 3cam.....	E+ / E++ £649 - £699
180mm F4 R 3cam.....	E+ £299
250mm F4 R 3cam.....	E++ £299
560mm F5.6 Telyt R.....	E++ £599
1.4x Apo Extender R.....	E++ £299 - £349
2x Extender R.....	E+ / Mint- £49 - £129

<b>Mamiya 645</b>	
645 Pro Body Only.....	E+ £139
M645J Complete.....	E+ £149
24mm F4 ULD Fisheye.....	E++ £499 - £599
45mm F2.8 C.....	As Seen £59
45mm F2.8 N.....	E+ £149
55-110mm F4.5 N.....	E+ £159
55mm F2.8 N.....	E++ £129
70mm F2.8 Leaf Shutter.....	E+ £125
75-150mm F4.5 C.....	E++ £249
80mm F4 Macro C.....	E+ £129
105-210mm F4.5 C ULD.....	As Seen / E++ £79 - £149
150mm F2.8 A.....	E+ / E++ £169 - £199
150mm F3.5 C.....	As Seen / E+ £45 - £115
150mm F4 C.....	E+ / E++ £69 - £99
210mm F4 C.....	As Seen / E++ £49 - £139
210mm F4 N.....	E+ / E++ £69 - £99
300mm F5.6 C.....	E+ / E++ £129
AE Prism Finder (FE401).....	E+ £89
Plain Prism.....	As Seen £39
Plain Prism 645.....	As Seen / E+ £29
Polaroid Mag.....	E+ £20
Prism Angle Finder.....	E++ £35
Prism Finder 645.....	As Seen / E++ £25 - £59
Prism Finder FP401.....	E+ £49
Prism Finder N.....	E+ £49

<b>Nikon AF Lenses</b>	
10-17mm F3.5-4.5 DX Fish Eye Tokina.....	E++ / Mint- £329
11-16mm F2.8 ATX Pro DX Tokina.....	E+ £329
12-24mm F4 AF PRO MK1 Tokina.....	E++ £279
12-24mm F4 G AFS DX ED.....	E++ £389 - £399
14-24mm F2.8 G AFS ED.....	E++ £949
14mm F2.8 Asph (IF) AF SP Tamron.....	E++ £279
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / E++ £239 - £329
16mm F2.8 AFD Fisheye.....	E++ £479
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £499 - £599
18-140mm F3.5-5.6 AF-S G ED VR DX.....	Mint- £279
18-200mm F3.5-5.6 G AFS DX VR.....	As Seen / E++ £149 - £249
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ £349 - £389
18-270mm F3.5-5.6 Di VC Tamron.....	E+ £179
18-270mm F3.5-6.3 Di II VC Tamron.....	E+ / E++ £159 - £199
18-35mm F3.5-4.5 AFD.....	E++ £239
18-55mm F3.5-5.6 G AFS VR.....	E++ / Mint- £79
18-55mm F3.5-5.6 AFS II.....	Mint- £59
18-55mm F3.5-5.6 G AFS VR.....	E++ £79
18-55mm F3.5-5.6 G AFS VR II.....	Mint- £79
18mm F3.5 ZF.2 Zeiss.....	E++ £789
20-40mm F2.7-3.5 SP Asph Tamron.....	E+ £179
20mm F2.8 AFD.....	E++ £319 - £349
21mm F2.8 ZF Zeiss.....	E++ £799
24-120mm F3.5-5.6 ED AFD.....	E+ / E++ £99 - £129
24-120mm F3.5-5.6 G AFS ED VR.....	E+ / E++ £169 - £179

**WANTED**  
**HIGH QUALITY USED EQUIPMENT**  
**for Commission / Part-Exchange /**  
**CASH CONTACT us for a QUOTE**

24-120mm F4 AFS G ED VR.....	Mint- £649
24-50mm F3.3-4.5 AF.....	E+ £79
24-50mm F3.3-4.5 AFN.....	E++ £249
24-70mm F2.8 G AFS ED.....	E++ £869 - £879
24-85mm F2.8-4 AFD.....	E+ / E++ £269 - £289
24-85mm F3.5-4.5 G ED VR.....	E++ £279
24mm F1.4 G AFS ED.....	E++ £1,189
24mm F2.8 AFD.....	E++ £249
24mm F3.5 ED PC-E.....	E++ £1,039
28-100mm F3.5-5.6 AFG.....	As Seen / E++ £29 - £59
28-200mm F3.5-5.6 AFD.....	E+ / E++ £99 - £129
28-200mm F3.8-5.6 Asph Tamron.....	Mint- £79
28-300mm F3.5-5.6 G ED AFS VR.....	E+ / E++ £499 - £549
28-300mm F3.5-6.3 XR Di Tamron.....	E++ £99
28-70mm F2.6-2.8 ATX Pro Tokina.....	E+ £249
28-75mm F2.8 XR Di Tamron.....	E++ £189 - £219
28-80mm F3.5-5.6 AFD.....	E+ £39
28-85mm F3.5-4.5 AF.....	E+ £69
28mm F1.8 G AFS.....	E++ £419
28mm F2.8 AF.....	E++ £99 - £139
28mm F2.8 AFD.....	E++ / Mint- £149 - £169
35-135mm F3.5-4.5 AFN.....	E+ £79 - £99
35-70mm F2.8 AF.....	E++ £195
35-70mm F2.8 AFD.....	As Seen / E++ £149 - £299
35mm F1.4 AE AS UMC Samyang.....	E+ £299
35mm F1.8 G AFS DX.....	E++ / Mint- £109
35mm F2.8 Macro DX ATX Tokina.....	E++ £249
50mm F1.4 G AFS.....	E++ £219

50mm f1.8 AFD.....	E++ £79
50mm F1.8 G AFS.....	Mint- £119
55-200mm F4-5.6 AFS DX G.....	E++ £59
55-200mm F4-5.6 AFS DX G VR.....	Mint- £109
60mm F2.8 AFD Micro.....	E++ £249
60mm F2.8 AFS ED Micro.....	E++ £249
70-200mm F2.8 G AFS ED VR.....	E+ £689
70-200mm F2.8 G AFS ED VR II.....	Mint- £1,299
70-200mm F2.8 VC USD Tamron.....	Mint- £849
70-210mm F4 AF.....	E+ £99
70-300mm F4-5.6 ED AFD.....	E++ £129 - £149
70-300mm F4.5-5.6 G AFS VR.....	Mint- £299
80-200mm F2.8 ED AF.....	As Seen / E+ £179 - £299
80-200mm F2.8 ED AFD.....	E++ £499
80-200mm F4.5-5.6 AFD.....	E+ £49
80-400mm F4.5-5.6 AFD VR.....	E+ £449
80-400mm F4.5-5.6 ATX Tokina.....	E++ £249
85mm F1.4 AFD.....	Exc / E++ £499 - £749
85mm F1.4 G AFS.....	Mint- £889
85mm F1.4 ZF Zeiss.....	New £799
85mm F1.4 ZF.2 Zeiss.....	E++ £749
85mm F3.5 G AFS Micro VR DX.....	E++ £289
90mm F2.8 SP Macro AF Tamron.....	E+ £159
90mm F4.5 PC-TS Makro Schneider.....	E++ £1,949
100-300mm F5-6.3 AF Tamron.....	E++ £39
100mm F2.8 AF PRO D ATX.....	E++ £249
105mm F2.8 AF Micro.....	E+ £299
105mm F2.8 AFD Micro.....	E+ / E++ £329 - £349
105mm F2.8 AFS G VR Micro.....	E++ £479
180mm F2.8 ED AF.....	E++ £299
200-400mm F4 G VR AFS IFED.....	E++ / Mint- £2,799 - £2,989
200-400mm F5.6 AF LD Tamron.....	E++ £249
200-500mm F5-6.3 Di LD AF Tamron.....	E+ £489
300mm F2.8 G AFS ED VR II.....	E++ £3,089
300mm F2.8 IFED AF.....	E+ £949

<b>Sigma - Nikon AF</b>	
14mm F2.8 D EX Asph.....	E++ £349
18-250mm F3.5-5.6 DC OS.....	E++ £179
28-300mm F3.5-6.3 DL.....	As Seen £49
30mm F1.4 EX DC HSM.....	E+ / E++ £129 - £159
35mm F1.4 DG HSM A.....	E++ / Mint- £489 - £499
50-150mm F2.8 Apo EX DC HSM.....	E+ £299
70-300mm F4-5.6 Apo DG.....	As Seen / E+ £29 - £49
105mm F2.8 D Macro.....	E+ £169
135-400mm F4.5-5.6 Apo D.....	E+ / E++ £179 - £249
150-500mm F5-6.3 APO DG OS HSM.....	E++ £479
170-500mm F5-6.3 Apo.....	E+ £249
300-800mm F5.6 Apo EX DG HSM.....	E+ £3,399

**WANTED**  
**HIGH QUALITY USED EQUIPMENT**  
**for Commission / Part-Exchange /**  
**CASH CONTACT us for a QUOTE**

<b>Nikon Manual Lenses</b>	
16mm F2.8 AIS Fisheye.....	E+ £289
20mm F2.8 AIS.....	E+ / E++ £289 - £349
21mm f4 + Finder.....	E+ £349
24mm F2.8 AIS.....	E+ £179
25-50mm F4 AIS.....	E+ £179
28mm F2.8 Mini Wide II Sigma.....	E+ £29
35-135mm F3.5-4.5 Tamron.....	E+ £49
35-70mm F3.3-4.5 AIS.....	E+ £59
35mm F2.8 PC Shift Arsat.....	E+ £149
43-86mm F3.5 AI.....	E+ £69 - £79
43-86mm F3.5 Non AI.....	E+ £69
45mm F2.8 GN Auto.....	E+ £149
45mm F2.8 P.....	E+ / E++ £179
50-300mm F4.5 AI.....	E+ £399
50mm F1.2 AIS.....	E+ / E++ £449 - £499
55mm F2.8 AIS Micro.....	Exc / E++ £99 - £169
55mm F3.5 AI Micro.....	As Seen / Exc £49
58mm F1.4 Nokton SL Voigtlander.....	E++ £339
70-210mm F4-5.6 UC Sigma.....	E+ £69
80-200mm F4 AIS.....	E+ / Mint- £99 - £219
80-200mm F4.5 AI.....	Exc / E+ £49 - £69
80-210mm F3.8-4 Tamron.....	E+ £25
100mm F2 ZF Macro Zeiss.....	E++ £999
105mm F1.8 AIS.....	E+ £299
105mm F2.8 AIS Micro.....	E++ £349
135mm F3.5 Non AI.....	As Seen £55
180mm F2.8 ED AIS.....	E+ £299
200-500mm F6.9 Tamron.....	E+ £249
200mm F2 IFED AIS.....	E+ £949 - £1,499
200mm F4 AI Micro.....	E+ £189
200mm F4 AIS.....	E++ £149
200mm F5.6 Medical.....	E+ £399
300mm F4.5 AIS.....	Exc / E+ £149 - £179
400mm F3.5 IFED AI.....	E+ £899
400mm F4.5 Nikkor-Q Auto.....	E++ £750
400mm F5.6 Sigma.....	E+ £89
400mm F5.6 SD Tokina.....	E++ £99
600mm F4 IFED AIS + TC300 Converter.....	E+ £1,489

# FUJIFILM



## X-T1 Graphite/Silver Body Only

- 16.3 million pixel APS-C X-Trans CMOS II with primary colour filter
- Ultra Sonic Vibration sensor clean
- TTL 256-zone metering Multi/Spot/Average
- Standard sensitivity ISO 200-6400
- Extended sensitivity ISO 100-51200
- Exposure mode Programmed AE / Shutter Speed priority AE / Aperture priority AE / Manual exposure
- Flash sync 1/180 sec

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PLUS **£100 PART EXCHANGE BONUS\***  
INSTANTLY FROM FFORDES

*\*£100 Part exchange bonus is in addition to our normal quote for your equipment. T&C's apply. Please contact us for full details. Valid till 31/03/2015*



## X-Pro1 + 18mm + 27mm Lenses

- 16MP APS-C X Trans CMOS sensor
- Shoot from ISO 100-25,600
- Up to 6fps shooting
- Hybrid optical / electronic viewfinder offering 100% coverage. 1.44 million dot EVF.
- 3" 1.23 million dot LCD display
- 9 Film simulation modes
- Includes 18mm f2 XF & 27mm f2.8 XF

*\*£100 Part exchange bonus is in addition to our normal quote for your equipment. T&C's apply. Please contact us for full details. Valid till 31/03/2015*

CLAIM **£100 PART EXCHANGE BONUS\*** INSTANTLY FROM FFORDES

## X-M1 c/w 16-50mm f3.5/5.6 OIS XC

- 16.3M APS-C X-Trans CMOS sensor
- 3" 920K dot TFT color LCD 100% coverage
- HD video 1920x1080p 30 fps
- ISO 200-6,400 standard extended to 100-25,600
- 5.6 Frames per second shooting
- Ultrasonic vibration sensor cleaning
- 5 Film simulation modes
- Fully compatible with X series lenses

Claim a **FREE 50-230mm XC Lens Worth £315**  
(Limited Stock Left) direct from Fuji



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**Buy 2 Lenses - Claim £300 Cashback**

**Buy 3 Lenses - Claim £500 Cashback**

**Buy 4 Lenses - Claim £700 Cashback**

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**CLAIM DIRECT FROM FUJI - VALID TILL 28/02/2015.**



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**Nikon 1 V3**  
18.4 megapixels  
60.0 fps

**Nikon 1: V3**  
From **£529**

Nikon 1 V3 Body **£529**  
Nikon 1 V3 + 10-30mm lens + EVF + Grip **£769**  
Nikon 1 AW1 + 11-27.5mm Silver, White or Black **£579**  
V2 + 10-30mm Lens **£649**



**Nikon D3300**  
24.2 megapixels  
5.0 fps  
1080p movie mode

**D3300** From **£366**

D3300 Body **£366**  
D3300 + 18-55mm VR II **£390**  
D3200 Body **£237**  
D3200 + 18-55mm f3.5-5.6 VR II **£309**



**Nikon D5500**  
24.2 megapixels  
5.0 fps  
1080p movie mode

**NEW D5500** From **£639**


**NEW D5500** Body **£639**  
**NEW D5500** + 18-55mm VR II **£719**  
**NEW D5500** + 18-140mm VR **£899**  
D5300 Body **£504**  
D5300 + 18-55mm VR II **£569**  
D5300 + 18-140mm VR **£759**



**Nikon D7100**  
24.1 megapixels  
6.0 fps  
1080p movie mode

**D7100** From **£749**


D7100 Body **£749**  
D7100 + 18-105mm VR **£899**  
CUSTOMER REVIEW: D7100 Body  
★★★★★ 'Quality bit of kit! Love it!'  
Fang! - Warwickshire



**Nikon D610**  
24.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS Sensor

**D610** From **£1199**


D610 Body **£1199**  
D610 + 24-85mm **£1749**



**Nikon D750**  
24.3 megapixels  
6.5 fps  
1080p movie mode  
Full Frame CMOS Sensor

**NEW D750** From **£1749**


**NEW D750** Body **£1749**  
**NEW D750** + 24-85mm **£2249**  
**NEW D750** + 24-120mm **£2349**



**Nikon D810**  
36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**D810** **£2399**

D810 Body **£2399**




**Nikon D4s**  
16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4s** **£4499**

D4s Body **£4499**  
CUSTOMER REVIEW: D4s Body  
★★★★★ 'Spectacular Camera'  
Charlie Delta - Hertfordshire

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## SONY



**A7 II Black**  
24.3 megapixels  
5.0 fps  
1080p movie mode

**A7 II**  
Body **£1499**

**NEW A7 II** Body **£1499**  
A7s Body **£1899**  
A7R Body **£1489**  
A7 Body **£999**  
RECOMMENDED LENSES:  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* **£849**  
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T\* **£699**  
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T\* **£1289**

**A6000**  
Black or Silver



24.3 megapixels  
11.0 fps

**A6000 Body**  
**£449**

A6000 + 16-50mm PZ **£549**  
A5000 + 16-50mm PZ **£269**  
A5000 + 16-50mm PZ + 55-210mm **£449**  
RECOMMENDED LENSES:  
Sony 50mm f1.8 **£269**  
Sony 18-200mm f3.5-6.3 OSS **£559**

**A77 II**



24.3 megapixels  
12.0 fps  
1080p movie mode

**A77 II Body**  
**£764**

A77 II + 16-50mm **£1199**  
A99 Body **£1499**  
A58 + 18-55mm **£339**  
A58 + 18-55mm + 55-200mm **£499**  
RECOMMENDED LENSES:  
Sony 50mm f1.4 **£299**  
Sony 16-50mm f2.8 DT SSM **£479**

## Panasonic



**GH4**  
16.05 megapixels  
12.0 fps  
4K Video

**GH4** From **£1149**

GH4 Body + 14-140mm f3.5-5.6 **£1149**  
**£1649**  
RECOMMENDED LENSES:  
12-35mm f2.8 **£829**  
Vario Power OIS **£495**  
**NEW** 14-140mm f3.5-5.6 OIS **£495**

**G6**



16.1 megapixels  
7.0 fps  
Wi-Fi Built in

**G6 with 14-42mm**  
**£399**

G6 with 14-42mm **£399**  
GX7 + 14-42mm **£469**  
GX7 + 20mm lens **£579**  
RECOMMENDED LENSES:  
15mm f1.7 **£549**  
25mm f1.4 **£429**  
100-300mm f4-5.6 **£419**

## OLYMPUS



**OM-D E-M10**  
Black & Silver  
16.1 megapixels  
8.0 fps  
1080p movie mode

**OM-D E-M10** From **£489**

OM-D E-M10 Body **£489**  
OM-D E-M10 + 14-42mm Electronic Zoom **£549**  
OM-D E-M1 Body **£949**  
OM-D E-M1 + 12-50mm **£1249**  
OM-D E-M1 + 12-40mm **£1499**  
OM-D E-M5 Triple Kit **£899**

**E-PL7** Silver, Black or White



16.1 megapixels  
8.0 fps

**E-PL7** From **£349**

E-PL7 Body **£349**  
E-PL7 + 14-42mm **£499**  
E-PL5 + 14-42mm **£299**  
E-PL6 + 14-42mm EZ **£429**  
RECOMMENDED LENSES:  
Olympus 12mm f2.0 ED **£899**  
Olympus 17mm f1.8 **£359**

**PENTAX**



**K-3**  
24.0 megapixels  
8.3 fps  
1080p movie mode

**K-3** From **£769**

K-3 Body **£769**  
K-3 Limited edition with Battery grip **£999**  
K-50 from **£349**  
K-S1 Body **£429**  
K-S1 + 18-55mm **£439**  
K-S1 + 18-55 + 50-200mm **£549**

## FUJIFILM



**X-E2**  
Black or Silver  
16.3 megapixels  
7.0 fps

**X-E2** From **£449** Inc Cashback\*

X-E2 Body **£449** Inc Cashback\* price you pay today **£549**  
X-E2 + 18-55mm **£649** Inc C/back\* price you pay today **£749**  
FUJINON X-MOUNT LENSES:  
35mm f1.4 R **£299** Inc Cashback\* price you pay today **£399**  
56mm f1.2 R **£699** Inc Cashback\* price you pay today **£799**

**X-T1**



16.3 megapixels  
8.0 fps  
1080p movie mode

**X-T1** From **£799** Inc Cashback\*

X-T1 Body **£799** Inc Cashback\* price you pay today **£899**  
X-T1 + 18-55mm **£1147** Inc C/back\* price you pay today **£1247**  
X-T1 + 18-135mm **£1259** Inc Cashback\* price you pay today **£1359**  
X-Pro1 + 2 FREE lenses worth **£688** **£698**

Fujifilm Cashback ends 31.03.15



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\*Source: Which? members' annual survey – June-July 2014



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**Canon**

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**The new EOS 7D Mark II – built for speed**

Designed to capture every moment, the new 7D Mk II comes with a 20.2MP APS-C CMOS sensor, Dual DIGIC 6 processors and a 65-point cross-type AF system, capturing images at a speed of 10fps with ISO up to 16,000 (expandable to 51,200).

**EOS 7D Mark II**

- 20.2 megapixels
- 10.0 fps
- 1080p movie mode

**NEW 7D Mark II Body £1599**

**Canon EOS 700D**

- 18.0 megapixels
- 5.0 fps
- 1080p movie mode

**700D From £479**

700D Body	£479
700D + 18-55mm IS STM	£539
700D + 18-135mm IS STM	£709
700D + 18-135mm IS STM + 40mm STM	£839

**Canon 70D**

- 20.2 megapixels
- 7.0 fps
- 1080p movie mode

**70D From £799**

70D Body	£799
70D + 18-55mm f3.5-5.6 IS STM	£899
70D + 18-135mm f3.5-5.6 IS STM	£999

**CUSTOMER REVIEW: EOS 700D + 18-55mm IS STM**

★★★★★ 'Amazing camera for anyone'  
Photographerilly – Worcester

**CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM**

★★★★★ 'An excellent step up'  
Adam – Portsmouth

**Canon EOS 7D**

- 18.0 megapixels
- 8.0 fps
- 1080p movie mode

**7D Body £599**

7D Body	£599
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**CUSTOMER REVIEW: 7D Body**

★★★★★ 'Well worth the jump!'  
Calamityclaire – Norwich

**CUSTOMER REVIEW: 7D Body**

★★★★★ 'Great for Nature/Wildlife'  
Alan – Cornwall

**Canon EOS 6D**

- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor

**6D From £1269**

6D Body	£1269
<b>NEW 6D + 24-70mm f4.0 L IS USM</b>	<b>£1899</b>

**CUSTOMER REVIEW: 6D Body**

★★★★★ 'Excellent body for enthusiasts and pros'  
Dan – Bath

**CUSTOMER PRODUCT REVIEWS**

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**Canon 5D Mark III**

- 22.3 megapixels
- 6.0 fps
- 1080p movie mode
- Full Frame CMOS sensor

**5D Mark III From £2299**

5D Mark III Body	£2299
5D Mark III + 24-105mm f4.0L IS USM	£2899
5D Mark III + 24-70mm f2.8 II	£3799

**Canon EOS 1Dx**

- 18.1 megapixels
- 12.0 fps
- Full Frame CMOS sensor

**1Dx Body £4845**

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**

★★★★★ '...honestly say that I have never been so excited about my equipment'  
Snapperfish – Oxford

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'  
Dave – Cornwall

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**

★★★★★ '...The full frame sensor is superb'  
Sandan Cath – Luton

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**Tripods**

**Manfrotto** Imagine More

**MT190XPRO3**

- 160cm Max Height
- 9cm Min Height

**MT190XPRO4** £129

**MT190CXPRO3 Carbon Fibre** £279

**MT190CXPRO4 Carbon Fibre** £279

**MT190XPRO3 + 496RC2 Ball Head** £139

**MT190XPRO4 + 496RC2 Ball Head** £199

**Manfrotto** Imagine More

**Befree Travel Tripod**

- 144cm Max Height
- 34cm Min Height

**Aluminium Available in Black, Red, Green and Blue** £129

**Carbon Fibre** £279

**Benro**

**GH2 Gimbal Head**

- 23kg Max Load
- 24.2cm Height

**Tripod Gimbal Heads**

GH1 Gimbal Head	£209
GH2 Gimbal Head	£289
GH2C Gimbal Head	£399
GH3 Gimbal Head	£379

**Flashguns & Lighting Accessories**

<b>Canon Speedlites:</b>	<b>Macrolites:</b>	<b>Nikon Speedlights:</b>	<b>Kits:</b>	<b>SONY Flashguns:</b>	<b>OLYMPUS Flashguns:</b>	<b>PENTAX Flashguns:</b>
430EX II £209	MR-14EX £469	SB700 £229	R1 Close-Up £415	HVL-F43M £275	FL-300R £134.99	AF 540FGZ £349
600EX-RT £449	MT-24EX £749	SB910 £339	R1C1 £559	HVL-F60AM £439	FL-600R £299	AF 360FGZ £225
<b>Flashguns:</b>	<b>Macro flash:</b>	<b>SIGMA Flashguns:</b>	<b>Nissin Flashguns:</b>	<b>SUNPAK Flashguns:</b>	<b>SEKONIC</b>	<b>GOSSEN</b>
24 AF-1 £49.99	15 MS-1 £269	EF 610 DG ST £109.99	MG8000 £349	PZ42X £99	Sekonic L-308s £139	Pro 478DR £324.99
44 AF-1 £125	EF 610 DG Super £149.99	EM-140 DG Macro Flash From £314.99	Di622 II £114.99	PF30X £74.99	16R Pro £337.99	DigiPro F £159.99
52 AF-1 £179			Di700 £159			
58 AF-2 £249			Di866 Mark II £199			
<b>PocketWizard</b>	<b>Softlite Reflector Kits</b>	<b>Light Stands</b>	<b>Rogue</b>	<b>INTERFIT</b>	<b>Terms and Conditions</b>	
MiniTT1 £149	42cm Diffuser £49	55cm Diffuser £69	FlashBender From £23.99	Folding Softbox From £54.99	All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**.	
FlexTT5 £149	55cm Diffuser £69	70cm Diffuser £129		Reflector Bracket £24.99	(**Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. †Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. ††Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2015.	
Plus III Set £229	Sand Bag £9.99				<b>*CASHBACKS</b> Are redeemed via product registration with the manufacturer. Please refer to our website for details.	
PlusX Set £139.99	3m Background Support £99				<b>Showroom:</b> Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm	
Sand Bag £9.99	Light Stand From £10.99					
Collapsible Umbrella Flash Kit £65	Ezybox Softbox £44.99					
	Ezybox Hotshoe From £89.99					
	EzyBalance Grey £19.99					
	Background Support £124.99					
	TriFlip Kits From £69.99					
	Urban Collapsible £165					
	Reflectors: 30cm £12.50, 50cm £22.99, 75cm £34.99, 95cm £59, 120cm £74.99					
	Off Camera flash Cord From £30.99					
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## DSLR Lenses

### Canon

#### CANON LENSES

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<b>NEW</b> EF-S 24mm f2.8 Pancake	£171
EF 28mm f1.8 USM	£379
EF 35mm f2.0 IS USM	£449
EF 40mm f2.8 STM	£169
TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1146
EF 50mm f2.5 Macro Lens	£229
MP-E 65mm f2.8 1-5x Macro	£853
EF 85mm f1.2 L USM II	£1499
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£419
EF 300mm f4.0 L IS USM	£1029
<b>NEW</b> EF 400mm f4.0 DO IS USM II	£6999
EF 500mm f4.0 L IS USM II	£7049
EF-S 10-22mm f3.5-4.5 USM	£448
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF-S 16-35mm f4.0 L IS USM	£999
EF-S 17-55mm f2.8 IS USM	£576
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£339
EF-S 18-200mm f3.5-5.6 IS	£399
EF 24-70mm f2.8 L IS USM II	£1549
EF 24-70mm f4 L IS USM	£829
EF 24-105mm f4.0 L IS USM	£789
<b>NEW</b> EF 24-105mm f3.5-5.6 IS STM	£399
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f2.8 L IS USM II	£1663
EF 70-200mm f4.0 L IS USM	£495
EF 70-200mm f4 L IS USM	£959
EF 70-300mm f4.0-5.6 IS USM	£379
EF 70-300mm f4.0-5.6 L IS USM	£1059
<b>NEW</b> EF 100-400mm f4.5-5.6 L IS USM II	£1999



#### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
<b>NEW</b> 20mm f1.8 G AF-S ED	£679
24mm f1.4 G AF-S ED	£1465
<b>NEW</b> 28mm f1.8 G AF-S	£495
35mm f1.8 G AF-S DX	£148
<b>NEW</b> 35mm f1.8 G ED AF-S	£429
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E Micro	£1393
50mm f1.4 G AF-S	£279
50mm f1.8 G AF-S Lens	£149
50mm f2.8 G AF-S ED Micro	£369
60mm f2.8 D AF Micro	£368
<b>NEW</b> 58mm f1.4 G AF-S	£1599
85mm f1.4 G AF-S	£1177
85mm f1.8 G AF-S	£375
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
<b>NEW</b> 300mm f4.0E AF-S PF ED VR	£1639
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<b>NEW</b> 18-55mm f3.5-5.6 G AF-S DX VR II	£229
18-105mm AF-S DX f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1235

24-85mm f3.5-4.5 AF-S G ED VR	£399
24-120mm f4 G AF-S ED VR	£799
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-5.6 G AF-S DX VR IF-ED	£241
<b>NEW</b> 55-200mm f4.0-5.6 G AF-S ED DX VR II	£279
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£419
80-400mm f4.5-5.6 D AF VR	£939
80-400mm f4.5-5.6 G ED AF-S VR	£1899

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50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£979
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70-300mm f4.0-5.6 APO Macro Super DG From	£150
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
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EX DG APO Tele Converters	From £198

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10-20mm f3.5 EX DC HSM	£389
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18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£319
24-70mm f2.8 Di VC USD SP	£749
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MONOCULARS



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See Website for full list of Leica lenses and accessories

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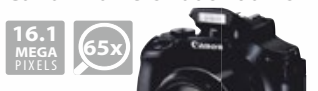


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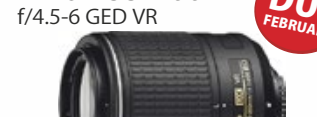
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70-200 F2.8 IS U LII..... £1349  
70-200 F4 IS U L..... £699  
70-200 F4 L..... £399  
75-300 F4/5.6 MKIII..... £89  
85 F1.2 L MKI M-..... £1199  
90-300 F4/5.6..... £69  
100 F2 USM box..... £289  
100 F2.8 U mac box £299  
100-400 F4.5/5.6 L IS U..... £899  
100-400 F4.5/5.6 L IS U..... £749  
135 F2 USM L..... £579  
200 F2.8 LII U..... £449  
300 F2.8 IS L U MKII  
Mint box..... £4444  
300 F2.8 IS L U MKI £2899  
300 F4 L IS USM..... £879  
400 F2.8 LII IS USM £5999  
400 F4 IS USM DO..... £2699  
400 F5.6 M- box..... £899  
500 F4 L IS U..... £3799/4499  
600 F4 L IS U..... £3799/4499  
1.4x extender MKII..... £199  
2x extender MKII..... £199  
2x extender MKI..... £139  
Kenko Pro 300 DG 2x£119  
Teleplus 2x DG conv..... £89  
Kenko ext tube set DG..... £99  
Jessops ext tubes..... £69  
BP-50..... £20  
LC-4 wireless kit..... £119  
Angle finder C..... £99  
WFT-E5 M- box..... £349  
PB-E2 drive..... £99  
**SIGMA CAF USED**  
10 F2.8 DC Fisheye..... £349  
10-20 F4/5.6 HSM box..... £289  
17-70 F2.8/4 DC  
OS HSM..... £269  
18-50 F2.8/4.5 DC OS..... £149  
18-50 F3.5/5.6 DC box£249  
20 F1.8 EX DG box..... £249  
20-40 F2.8 DG box..... £199  
24-70 F2.8 EX DG mac..... £349  
50 F1.4 EX DG..... £249  
70-200 F2.8 DG OS..... £639  
70-200 F2.8 EX DG HSM..... £429  
100-300 F4 EX DG..... £399  
105 F2.8 DG OS..... £319  
120-300 F2.8 OS..... £1349  
120-400 F4/5.6 DG OS box £499  
150 F2.8 EX DG mac..... £399  
300-800 F5.6 EX DG HSM..... £2999  
500 F4.5 EX DG..... £2399  
600 F8..... £349  
1.4x EX DG conv box..... £169  
2x EX DG conv..... £149  
2x EX conv..... £99  
**OTHER CAF USED**  
TAM 10-24 F3.5/4.5 Di£249  
TAM 17-50 F2.8 Di VC XR..... £289  
TAM 18-270 F3.5/6.3 VC DII £239  
TAM 28-300 F3.5/6.3 Di..... £179  
TAM 70-300 F4/5.6 Di £79  
TAM 90 F2.8..... £199  
**CANON FLASH USED**  
ST-E2 transmitter..... £89  
430EX II box..... £169  
430EX non digital..... £39  
580EX box..... £239  
**CANON MF FD USED**  
T90 body box..... £79  
A1 body..... £79  
FX body..... £49  
24 F2.8 FD..... £79  
28 F2.8 FD..... £49  
35-105 F3.5/4.5 FD..... £299  
50 F1.4 FD..... £99  
80-200 F4..... £69  
135 F3.5 BL..... £39  
200 F2.8 box..... £239  
2X B Extender..... £69  
TOK 60-300 F4/5.6..... £69  
WLF fits F1 early..... £79  
Motor drive MA..... £49  
Winder A..... £19  
Angle finder B..... £49  
Bellows FL + slide dup..... £89  
PB-E1 power booster..... £69  
**CONTAX SLR USED**  
137 Quartz body..... £39  
28-70 F3.5/4.5 MM M..... £349  
50 F1.4 AE M..... £199  
TLA360 flash M- box..... £99  
TOKINA 500 F8 mirror £49  
**FUJIFILM DIGITAL USED**  
16-50 F3.5/5.6 XC M- £199  
18 F2 M box..... £299  
18-55 F2.8/4..... £299  
50-200 F3.5/4.8 box..... £379  
60 F2.4 XF..... £299  
Zeiss 12 F2.8 M..... £499  
X30 blk box..... £349  
X20 silv/blk box..... £279  
X10 blk box..... £179  
**FUJI MED FORMAT USED**  
250 F5.6 GX680..... £99  
GSW690 MKII..... £499  
GW690III M- box..... £499  
**GITZO TRIPDS USED**  
GT2540EX..... £299  
GT3200LS..... £299  
GT341LS..... £399  
GT5541LS box..... £439  
G1177M head M- box..... £59

GH1720FQR head M-..... £139  
GH1780QR head M-..... £149  
GH5380SQR head M- £179  
**HASSELBLAD XPAN USED**  
XPan 2 + 45 box..... £1499  
30 F5.6 box..... £1899  
90 F4 M..... £249  
Centre filter 49mm..... £149  
**HASSELBLAD 645 USED**  
H2 + prism + mag  
+ 80 F2.8..... £1799  
50 F3.5 HC..... £1199  
HM-16/32 back..... £199  
503CXI body chr..... £399  
500CM complete..... £799  
500CM body blk..... £199  
PM45 prism box..... £299  
PM90 prism tatty..... £99  
PME prism box..... £149  
45° Prism late..... £149  
45° Prism early..... £69  
NC1 prism..... £69  
WLF early..... £49  
A16 black..... £149  
A12 latest chr..... £179  
A12 late blk/chr..... £129  
503CW winder box..... £179  
50 F2.8 FE box..... £599  
250 F4 FE M- box..... £449  
40 F4 CF FLE box..... £1199  
40 F4 CF..... £899  
150 F4 CFI..... £449/499  
Vivitar 2x conv..... £69  
Polariser - 60mm..... £79  
**LEICA DIGITAL USED**  
M240 body M- box £3499  
Handgrip M240..... £159  
**LEICA M/COMPACT USED**  
M3 chrome body..... £649  
21 F2.8 blk ASP M- box £1599  
24 F2.8 blk M-..... £1299  
28 F2.8 M- box..... £699  
35 F2.8 Asp silv M- box..... £1499  
50 F1.4 silv 6 bit..... £1799  
Tri Elmar 28/35/50..... £2199  
Zeiss 50 F2.8 ZM..... £599  
**LEICA SLR USED**  
28 F2.8 PC shift box..... £749  
28-70 F3.5/4.5 ROM box..... £479  
60 F2.8 inc tube (3cam)..... £499  
70-200 F4 (3 cam)..... £249  
250 F4 (3 cam)..... £399  
Bellows box..... £99  
Angle finder R..... £149  
**LIGHTMETERS USED**  
Gossen Digipro F..... £179  
Minolta Autometer III..... £49  
Pentax digital spot M2249  
Pentax spotmeter V..... £99  
Polaris Flashmeter + 10°..... £99  
Sekonic L248..... £49  
Sekonic L408..... £99  
Sekonic L508..... £189  
**MAMIYA 645 AF USED**  
55-110 F4.5 box..... £379  
Ext tube NA401/2/3 ea..... £69  
**MAMIYA 645 MF USED**  
645 Pro body..... £179  
645 Pro + 80 F2.8 N  
+ 120 RFH + prism..... £299  
645E + 80 + winder..... £199  
645E body..... £129  
645 Super comp..... £179  
645 Super body..... £89  
50 F4 shift..... £249  
55 F2.8 N..... £79/99  
55-110 F4.5..... £199/299  
105-210 F4.5 ULD C..... £179  
150 F2.8 A..... £249  
150 F3.5 N..... £79  
210 F4 N M..... £79  
Ext Tube 1, 2, 3 S each£29  
Teleplus 2x converter..... £49  
Vivitar 2x converter..... £39  
FE401 AE prism box £179  
AE prism 645 Super..... £99  
Plain prism (645 Super)..... £99  
WLF 645N/1000S/J..... £49  
Polaroid Back HP401..... £29  
Polaroid back..... £29  
120 Insert..... £20  
HA401 120 RFH Box..... £49  
120 Back..... £39  
Winder..... £79  
645 winder WG401..... £99  
**MAMIYA TLR 6x6 USED**  
C330 S B/O + WLF..... £139  
C330 S B/O + WLF..... £199  
C330 F Body + WLF..... £149  
55 F4.5..... £199  
65 F3.5 box late..... £199  
65 F3.5 serviced..... £149  
80 F2.8 late serviced £139  
180 F4.5..... £149  
250 f4.5 late serviced£249  
250 f4.5 early serviced£179  
Paramender..... £49  
**MAMIYA 7 RF 6x7 USED**  
43 F4.5 + VF box..... £899  
50 F4.5 L + VF..... £699  
150 F4.5 M..... £399  
210 F8 + VF box M- £499  
Panoramic kit..... £799  
**MAMIYA RB 6x7 USED**  
Pro SD + 127 KL  
+ RFH + WLF..... £549  
Pro SD comp M-..... £649  
Pro S body..... £149

Pro S body scruffy..... £99  
Prism late..... £179  
Prism early..... £69  
WLF..... £79  
Chimney..... £49  
120 645V back..... £99  
90 F3.5 KL..... £249  
127 F3.5 KL..... £299  
180 F4.5 C..... £99  
250 F4.5 KL M- box..... £249  
45mm tube SD M-..... £79  
Ext tube 2..... £49  
**MAMIYA RZ 6x7 USED**  
RZ Pro body..... £149  
50 F4.5 W..... £199/299  
65 F4 box M-..... £399  
90 F3.5 W M- box..... £299  
127 F3.5 box..... £299  
180 F4.5 W box..... £199  
No 2 ext tube..... £49  
WLF..... £79  
AE prism early..... £79  
Pro II Polaroid back..... £39  
Pro shade..... £49  
**MINOLTA/SONY DIGITAL USED**  
Sony RX100 MKII box..... £329  
Sony A900 body..... £699  
Sony A700 body box £249  
Sony A200 body..... £139  
Sony A100 body..... £99  
Sony A300 body..... £99  
Min VC7D grip box..... £69  
Sony VGB30AM..... £79  
Sony VGC70AM..... £139  
Sony HX300 box..... £199  
Sony HVL56AM flash £229  
**SONY NEX USED**  
A6000 body..... £379  
NEX7 body M- box..... £379  
NEX 6 body box..... £249  
NEX 5 + 18-55 + 16..... £249  
NEX 5 body..... £199  
Zeiss 32 F1.8 M- box..... £369  
**MINOLTA/SONY AF USED**  
Dynas 700Si + VC700 £69  
700Si body..... £49  
7xi body..... £49  
Dynas 5 body..... £39  
505Si Super..... £25  
5000i body..... £19  
300Si body..... £19  
17-35 F2.8/4..... £249  
20-35 F3.5/4.5 M- box..... £249  
24-50 F4..... £149  
24-105 F3.5/4.5 AFD box..... £179  
28-85 F3.5/4.5..... £129  
35-70 F4..... £39  
35-70 F3.5/4.5..... £25  
35-80 F4/5.6..... £25  
35-105 F3.5/4.5..... £99  
50 F1.7..... £79  
50 F2.8 macro..... £179  
75-300 F4.5/5.6..... £79  
85 F1.4 G box..... £699  
100-300 F4.5/5.6..... £219  
APO D..... £129  
100-300 F4.5/5.6..... £129  
500 F8 box..... £389  
VC9 grip..... £149  
RC1000S/L cord..... £15  
**SONY LENSES USED**  
16-50 F2.8 SSM..... £329  
16-105 F3.5/5.6 DT M- £319  
18-55 F3.5/5.6 SAM..... £39  
18-70 F3.5/5.6 DT..... £49  
18-200 F3.5/6.3 DT..... £199  
24-70 F2.8 ZE SSM..... £1099  
50 F1.8 DT..... £79  
70-200 F2.8 G box..... £1199  
**SIGMA MIN/SONY AF USED**  
28-135 F3.8/5.6..... £79  
50 F1.4..... £149  
50 F2.8 EX DG mac..... £149  
55-200 F4/5.6..... £69  
70 F2.8 EX DG..... £169  
70-300 F4/5.6 DG OS £189  
80-400 F4/5.6..... £59  
150-500 F5.6/3 DG OS..... £499  
170-500 F5.6/3..... £399  
600 F8..... £299  
1.4x EX DG conv..... £149  
2x EX conv..... £99  
TAM 10-24 F3.5/4.5 DII £279  
TAM 18-250 F3.5/6.3 DII £179  
TAM 70-300 F4/5.6 Di £89  
Teleplus 1.4x conv..... £69  
Teleplus 2x conv..... £79  
Kenko 1.4x Pro 300DG..... £149  
VC600 (600Si)..... £29  
Min 350Xi..... £20  
Min 3600HSD..... £49  
Min 5200i..... £29  
Min 5400HS..... £69  
Min 5600HSD M-..... £129  
Min 1200 Ringflash..... £69  
**NIKON DIGITAL AF USED**  
Df body M- box..... £1699  
D3 body box..... £999/1299  
D2XS body..... £449  
D2X body..... £299  
D800E body box..... £1399  
D800 body..... £1299/1399  
D700 body box..... £699/849  
D600 body box..... £799  
D300s body..... £399/499  
D300 body box..... £299  
D200 body..... £139  
D7000 body box..... £369  
D5100 body..... £249

D5000 body..... £199  
D90 body..... £199  
MBD-11..... £139  
MBD-14 M- box..... £169  
MBD-80..... £49  
MBD-200 box..... £39  
Coolpix P6000 compact..... £99  
Coolpix P510 compact..... £79  
Coolpix P500 box..... £69  
**NIKON 1 SYSTEM USED**  
AW1 + 11-27.5 M- box..... £429  
J2 + 10-30 blk M-..... £129  
V3 body blk box..... £449  
DF-N1000 VF..... £149  
**NIKON AF USED**  
F5 body..... £99/299  
F4s body..... £179  
F4 body..... £149  
F100 body..... £149  
F90x body..... £79  
F801 body..... £49  
F50/F55 body each..... £29  
F65/F601 body each..... £29  
10.5 F2.8 AFG fisheye M- £399  
10-24 F3.5/4.5 AFS DX..... £549  
12-24 F4 DX..... £499  
16-85 F3.5/5.6 AFS VR..... £329  
17-55 F2.8 AFS DX..... £469  
18 F2.8 AFD..... £599  
18-35 F3.5/4.5 AFD..... £199  
18-55 F3.5/5.6 VR..... £99  
18-70 F3.5/6.3 VR..... £119  
18-105 F3.5/5.6 AFS VR..... £149  
18-135 F3.5/5.6 AFS..... £149  
18-200 F3.5/5.6 AFS VR..... £379  
18-200 F3.5/5.6 AFS VR..... £299  
20 F2.8 AFD box..... £399  
24 F2.8 AFD..... £299  
24-50 F3.5/4.5 AF..... £129  
24-85 F3.5/4.5 AFS VR..... £329  
24-85 F3.5/4.5 AF G..... £199  
24-120 F3.5/5.6 VR..... £199  
28 F2.8 AFD..... £99  
28-80 F3.5/5.6 AFD box..... £69  
28-300 F3.5/5.6 VR M- £579  
35 F1.8 AFS DX M- box..... £319  
35 F2 AFD M- box..... £189  
35 F2 AF..... £149  
35-80 F4/5.6 AFD..... £49  
40 F2.8 AFS DX M-..... £159  
50 F1.4 AFS G..... £229  
50 F1.8 AFS G box..... £139  
50 F1.8 AFD box..... £79  
50 F1.8 AF..... £69  
58 F1.4 AFS M- box..... £999  
55-200 F4/5.6 AFS VR..... £99  
55-300 F4.5/5.6  
AFS VR DX..... £199  
60 F2.8 AFS M- box..... £319  
60 F2.8 AFD micro..... £199  
70-200 F2.8 VR..... £1299  
70-200 F2.8 VR..... £849  
70-200 F2.8 VRI M-..... £999  
70-200 F2.8 VRI £599/899  
70-300 F4.5/5.6 AFS VR..... £319  
70-300 F4.5/5.6 AFD £129  
70-300 F4.5/5.6 G box..... £69  
80-200 F2.8 AFD N M-..... £599  
80-200 F2.8 1 touch..... £249  
80-400 F4.5/5.6 VR..... £599  
105 F2.8 VR M-..... £539  
105 F2 DC..... £599  
200 F2 AFS VR..... £2399  
200-400 F4 AFS VR..... £4199  
200-400 F4 AFS VRI M- £2999  
300 F2.8 AFS VR..... £3499  
300 F2.8 AFS VR..... £2999  
300 F4 AFS..... £749  
400 F2.8 EFL VR  
Mint box..... £9499  
600 F4 AFS VR..... £6299  
TC17EII box..... £269  
TC20EII..... £339  
TC20E box..... £149  
Kenko MC7..... £69  
**SIGMA NAF USED**  
18-35 F1.8 DC HSM A M- £479  
18-200 F3.5/6.3 DC box..... £139  
24-70 F2.8 EX DG HSM£479  
24-70 F2.8 EX..... £249  
30 F1.4 EX DC..... £139  
50 F1.4 EX Mint..... £239  
50 F2.8 EX DG..... £139  
70-200 F2.8 EX DG OS..... £599  
70-300 F4/5.6 mac DG..... £99  
80-400 F4/5.6 APO DG £399  
105 F2.8 EX..... £249  
120-300 F2.8 EX DG £849  
150 F2.8 EX DG box..... £399  
150-500 F5.6/3 DG OS..... £499  
300 F2.8 EX DG..... £1399  
1.4x EX DG M-..... £139  
1.4x EX conv..... £99  
2x EX DG conv..... £159  
**TAMRON NAF USED**  
17-50 F2.8 XR Di..... £199  
18-250 F3.5/6.3 DII box £179  
18-270 F3.5/6.3 DII VC..... £239  
24-135 F3.5/5.6 box..... £119  
60 F2 Di M- box..... £249  
90 F2.8 Di box..... £249/299  
90 F2.8..... £199  
TOK 11-16 F2.8 ATX Pro £349  
TOK 16-50 F2.8 ATX Pro £349  
TOK 80-400 F4.5/5.6 ATX..... £249  
**FLASH / ACCESSORIES USED**  
SB-24..... £49  
SB-27..... £39  
SB-29..... £79  
SB-80DX..... £79

SB-600 box..... £149  
SB-800..... £179  
SB-900..... £269  
SB-910..... £279  
SB-R200 box..... £149  
SU-800 commander..... £179  
SD-8 box..... £49  
SD-8A batt pack..... £79  
DR-6 angle finder..... £149  
DR-3 angle finder..... £69  
MB-21 (fits F4)..... £99  
MB-23 (fits F4)..... £79  
MB-40 (fits F6)..... £99  
MC-30 remote..... £39  
MC-36 remote..... £79  
MF-23 (date back F4)..... £79  
**NIKON MF USED**  
F2 + DP-1 blk..... £199  
F3HP body..... £249  
F3 body..... £99/199  
FE-2 body chr..... £179  
FM2n body chr..... £179  
FM2n body blk..... £199/299  
FM body..... £79  
FG or FG20 body ea..... £49  
EM body..... £29  
24 F2 AIS..... £339  
24 F2.8 AI early..... £139  
28 F3.5 AI..... £99  
35-70 F3.3/4.5 AIS..... £99  
35-105 F3.5/4.5 AIS..... £119  
36-72 F3.5 E..... £49  
43-86 F3.5 AI..... £49  
50 F1.4 AIS..... £199  
50 F1.8 AIS..... £89  
50 F1.8 AIS pancake £139  
50 F1.8 E..... £59  
55 F2.8 AIS..... £149  
55 F3.5 AI..... £99  
100 F2.8 E..... £99  
105 F2.5 AIS..... £119  
135 F2.8 AIS..... £149  
135 F2.8 E..... £99  
180 F2.8 AIS ED..... £399  
200 F4 AIS..... £149  
200 F4 AI..... £99  
300 F2.8 AIS box..... £799  
300 F4.5 AI ED..... £169  
300 F4.5 AIS..... £219  
500 F8 late box..... £279  
TC14A..... £129  
TC16A £79  
TC200..... £49  
TC300..... £79  
DE-3 fits f3 box..... £129  
SC-17 TTL lead..... £25  
SC-29 TTL lead..... £39  
DW-4 6x mag find fit F3..... £99  
PB-6 bellows..... £169  
PB-4 bellows..... £169  
PK-13..... £29  
PK-12..... £29  
PK-11..... £99  
**OLYMPUS DIGITAL USED**  
E30 body box..... £299  
E3 body box..... £299  
E1 + 14-42..... £149  
E500 body..... £69  
E300 body..... £69  
9-18 F4/5.6..... £299  
11-22 F2.8/3.5 M-..... £469  
12-60 F2.8/4.5 SWD box..... £599  
14-42 F3.5/5.6..... £49  
14-45 F3.5/5.6..... £99  
14-50 F3.8/5.6..... £199  
35 F3.5..... £99  
40-150 F3.5/4.5..... £39  
40-150 F4/5.6..... £39  
50 F2 ED macro..... £299  
50-200 F2.8/3.5 ED..... £399  
70-300 F4/5.6 box..... £239  
75-300 F4.8/6.7 MKII £299  
25mm ext tube..... £79  
Sigma 30 F1.4 DC HSM £179  
FL-36 flash..... £119  
**OLYMPUS PEN USED**  
OM-D E-M10 body..... £339  
Pen E-PL3 body..... £99  
Pen E-PM1 + 14-42 M- £149  
Pen E-PM1 body..... £99  
12-40 F2.8 Pro M-..... £639  
17 F2.8..... £129  
75-300 F4.8/6.7 II..... £299  
Pen VF2..... £129  
HLD7 grip M-..... £119  
MM3 adapter..... £99  
OM-1 body chrome..... £129  
OM-10 body chrome..... £49  
28 F2.8..... £49  
28 F3.5..... £34  
28-48 F4..... £99  
35 F2..... £149  
35 F2.8 shift..... £329  
35-70 F3.5/4.5..... £79  
35-70 F4..... £79  
35-105 F3.5/4.5..... £79  
50 F1.8..... £29  
50 F3.5 macro..... £89  
75-150 F4 box..... £49  
135 F2.8..... £99  
180 F2.8..... £299  
200 F4 M-..... £99  
300 F4.5 box..... £199  
Sigma 500 F7.2..... £149  
F280 flash..... £49  
T32 flash..... £29

Olympus Auto bellows  
+ slide copier M-..... £99  
Man ext tube 7..... £15  
Man ext tube 14..... £15  
Man ext tube 25..... £15  
Auto ext tube 14..... £29  
Auto ext tube 25..... £29  
**PANASONIC DIGITAL USED**  
LX7 box..... £199  
LX3 box..... £119  
GH2 body..... £219  
G3 body blk..... £129  
GX1 body sil/blk box £169  
GF1 body blk box..... £89  
GF2 body..... £79  
GF3 body mint- box..... £69  
14 F2.5..... £149  
14-42 F3.5/5.6 PZ blk..... £199  
14-42 F3.5/5.6..... £79  
14-45 F3.5/5.6..... £149  
14-140 F4/5.8..... £349  
25 F1.4 Mint box..... £369  
45-200 F4/5.6 box..... £199  
100-300 F4/5.6 box..... £349  
BG-GH3 grip..... £149  
LVF2 Viewfinder..... £149  
LVF1 Viewfinder..... £69  
FZ200..... £199  
**PENTAX DIGITAL AF USED**  
K5D body box..... £299  
K20D body..... £149  
K10D body..... £99  
DBG2 grip..... £69  
**PENTAX 35mm AF USED**  
15 F4 Mint box..... £369  
16-50 F2.8 Mint box..... £549  
17-70 F4 SDM M- box £349  
18-55 F3.5/5.6..... £29  
18-270 F3.5/6.3 SDM..... £299  
20-35 f4 box..... £POA  
21 F3.2 AL Limited..... £59  
28-70 F4 AL..... £299  
28-80 F3.5/5.6..... £39  
28-90 F3.5/5.6 FA..... £69  
31 F1.8 Limited Mint £749  
31 F1.8 Limited M- box..... £639  
35 F2.8 Limited..... £249/299  
35-80 f4/5.6..... £29  
40 F2.8 Limited M-..... £249  
43 F1.9 Limited Mint £539  
43 F1.9 Limited M- box..... £439  
50-135 F2.8 SDM Mint..... £549  
50-135 F2.8 SDM M- box £449  
50-200 F4/5.6 WR..... £99  
55-300 F4.5/5.8 ED box£229  
60-250 F4 SDM M-..... £699  
70 F2.8 Limited..... £349  
70-200 F4/5.6..... £69  
70-300 F4/5.6..... £79  
80-200 F4.7/5.6..... £49  
100 F2.8 DFA..... £299  
200 F2.8 DFA Mint box £549  
**SIGMA PKAF USED**  
8 F4 EX M- box..... £199  
10-20 F4/5.6 EX DC..... £279  
12-24 F4/5.6 EX DG Mint..... £499  
105 F2.8 EX DG M- box..... £329  
TAM 17-50 F2.8 XR Di..... £199  
**PENTAX 35mm MF USED**  
LX + FA1W prism..... £299  
LX + FA1W prism..... £199  
K1000 body chr..... £79  
P30T body..... £59  
P30N body..... £59  
17 F4 Fisheye M-..... £399  
28-80 F3.5/4.5..... £49  
45-125 F4/4.5..... £129  
50 F1.7 PKA..... £59  
50 F1.7..... £249  
50





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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, R250, R255
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Duck Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Owl Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Flamingo Inks
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FWD, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	Photo R3000 Turtle Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R2000 Kingfisher Inks
T1292/3/4, each	£10.99 7ml	£4.49 13ml	Photo RX700 Penguin Inks
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	£14.99 17ml each or £107.99 set of 8	Photo Pro 3800, 3880
T1591-9, each	£14.99 17ml each or £107.99 set of 8	£13.99 13ml each or £74.99 set of 6	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T5591-6, each	£13.99 13ml each or £74.99 set of 6	£41.99 80ml each or £329.99 set of 8	Fountain Pen Inks
T5801-9, each	£14.99 80ml each or £329.99 set of 8	£24.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	High Capacity Fountain Pen Inks
No.16 Black	£7.99 5.4ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Daisy Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	High Capacity Daisy Inks
No.18 Black	£7.99 5.2ml	£4.99 18ml	Expression Photo XP750, XP850
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Elephant Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.18XL Black	£14.99 11.5ml	£4.99 18ml	High Capacity Elephant Inks
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	Expression Premium XP600, XP605, XP700, XP800
No.24 Set of 6	£44.99 set of 6	NEW	Polar Bear Inks
No.24 B/LC/LM, each	£7.99 5.1ml	NEW	Expression Premium XP600, XP605, XP700, XP800
No.24 C/M/Y, each	£7.99 4.6ml	NEW	High Capacity Polar Bear Inks
No.24XL Set of 6	£69.99 set of 6	NEW	
No.24XL B/LC/LM, each	£11.99 9.8ml	NEW	
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	
No.26 Set of 4 (no PB)	£30.99 set of 4	NEW	
No.26 Black	£8.99 6.2ml	NEW	
No.26 Photo Black	£7.99 4.7ml	NEW	
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW	
No.26XL Black	£14.99 12.1ml	NEW	
No.26XL Photo Black	£13.99 8.7ml	NEW	
No.26XL C/M/Y, each	£13.99 9.7ml	NEW	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

## Canon

### Canon Originals

BCi6 All colours, 13ml, each	£8.99
PGi5 Black 26ml	£12.99
CLi8 All colours, 13ml, each	£10.99
CLi42 All colours, 13ml, each	£10.99
CLi42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLi521 B/C/M/Y/GY 9ml	£9.99
PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

### Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PGi550XL Black 25ml	£4.99
CLi551XL B/C/M/Y/GY12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!



### HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

### HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

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## Kodak

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

## brother

### Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

### Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

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### Lexmark Originals

No.14 Black	£18.99
No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.100 Set of 4	£39.99

### Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

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Smooth Gloss 310g, A3, 25 sheets	£28.99
Smooth Gloss 310g, A3+, 25sh	+ 10 FREE £32.99
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**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

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64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

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16GB 30MB/s	£34.99

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**SanDisk Ultra MicroSDHC Class 10 30MB/s**

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**CGR-S006 for Panasonic** £9.99

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**DMW-BCG10 for Panasonic** £19.99

**DMW-BCJ13 for Panasonic** £19.99

**DMW-BCK7 for Panasonic** £19.99

**DMW-BLB13 for Panasonic** £19.99

**DMW-BLE9 for Panasonic** £12.99

**DMW-BLF19 for Panasonic** £19.99

**DMW-BMB9 for Panasonic** £22.99

**D-Li50 for Pentax** £12.99

**D-Li90 for Pentax** £12.99

**D-Li109 for Pentax** £12.99

**SLM-1137D for Samsung** £9.99

**SLM-1674 for Samsung** £12.99

**BG-1 for Sony** £19.99

**BX-1 for Sony** £14.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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**For Canon 5DMkIII:** £84.99

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**For Canon 700D:** £84.99

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AAA 850mAh GP Recyco (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
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AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
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## SCREW-IN FILTERS

<b>KOOD</b> Slim Frame UV Filters	<b>Marumi DHG</b> Slim Frame Multicoated Clear Protection Filters	<b>Hoya HMC</b> Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
<b>KOOD</b> Slim Frame Circular Polarising Filters	<b>Marumi DHG</b> Slim Frame Multicoated UV Filters	<b>Hoya Pro-1 Digital</b> Slim Frame Multicoated UV Filters
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99	<b>Marumi DHG</b> Slim Frame Multicoated Circular Polarising Filters	<b>Hoya Pro-1 Digital</b> Slim Frame Multicoated Circular Polarising Filters
82mm £34.99	52mm £31.99	52mm £52.99
86mm £39.99	58mm £35.99	58mm £60.99
	62mm £39.99	62mm £67.99
	67mm £44.99	67mm £75.99
	72mm £49.99	72mm £90.99
	77mm £54.99	77mm SPECIAL £79.99
	82mm £69.99	82mm £120.99
<b>KOOD</b> Close Up Filter Sets (+1, +2 & +4)		
52mm £26.99		
58mm £34.99		

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
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67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
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Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
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		Dark Sunset Graduated	£11.99
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		Dark Tobacco Graduated	£11.99
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		Dark Mauve Graduated	£11.99
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Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

**Six-Piece ND Filter Kit £43.99**

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ES-71II Canon 50/1.4 £9.99	55mm Shaped Petal Hood £6.99
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ET-65B Canon 70-300/4-5.6 £9.99	62mm Shaped Petal Hood £7.99
ET-67 Canon 100/2.8 Macro £9.99	67mm Shaped Petal Hood £7.99
ET-67B Canon 60/2.8 £9.99	72mm Shaped Petal Hood £9.99
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EW-73B Canon 17-85 IS £9.99	52mm Rubber Hood £3.99
EW-78BII Canon 28-135 IS £9.99	58mm Rubber Hood £4.99
EW-78D Canon 18-200 IS £9.99	62mm Rubber Hood £4.99
EW-78E Canon 15-85 IS £12.99	67mm Rubber Hood £4.99
EW-83E Canon 17-40/4.0 £12.99	72mm Rubber Hood £5.99
EW-83J Canon 17-55/2.8 £12.99	77mm Rubber Hood £5.99
HB-45 Nikon 18-55 VR £7.99	
SH-006 Sony 18-70/3.5-5.6 £9.99	

**Lens Caps**

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## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
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# Final Analysis

**Roger Hicks considers...**

Franklin Corbin (c1861), by AM Burrough

**T**he eyes, all but hidden under that dark ridge of brow, are haunting. It is as if he is staring directly at us, challenging us. 'Do you know who I am? Do you know what I am doing? Do you know why?' In each case, he could ask the same question of himself: 'Do I know?'

His name was Franklin Corbin. He was a Yankee, in the strictest sense. He is wearing the uniform of a Union soldier – quite probably because he had just joined up. He might have booked this portrait for the day his uniform arrived. Over 150 years after this picture was taken, there is so little we can know. We do, however, know that he would die during the war. Not in battle, but in Andersonville prison camp. He was a relative of my wife, Frances Schultz.

It looks like an albumen print: very thin paper, stuck to a card mount with a double border that may once have been gilt. On the back it states: 'AM Burrough. Photographic Gallery, 453 Broadway, New York.' Franklin must have been quite well-to-do to have afforded a positive/negative print like this instead of a tintype or ambrotype, and from a Broadway photographer at that. Further evidence comes from his watch chain, artfully displayed on his waistcoat. Odd though it



may look today, this sort of pose, with only the top button of the tunic done up, was very much the fashion of the time.

The negative may have been wet plate or dry: the latter was slowly coming in. Lighting was almost certainly natural but artfully controlled daylight, given its softness and the fact that most of it is coming from overhead. Studios of the era often had glazed roofs and glazed north-facing walls, with elaborate sets of blinds and shutters for controlling the direction and quantity of light. You needed quite a lot of light, though, to keep exposures down to the few seconds that by then were increasingly the norm, rather than the agonising minutes on end that had called for neck clamps a few years before.

But the main reason for including this picture in this column is as a reminder that the 'likeness', the portrait, is and always has been one of the most important aspects of photography. Arguably, it is the most important: portraits of our loved ones would be the last thing most of us would want to give up. Never mind the news, the celebrities, the travel fantasies. Look at the wedding ring on his left

**'Portraits of our loved ones would be the last thing most of us would want to give up'**

hand. Was this picture all his wife had to remember him by? How did she learn he had died? When? Can you feel the tears in your eyes?

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AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Carl Mydans



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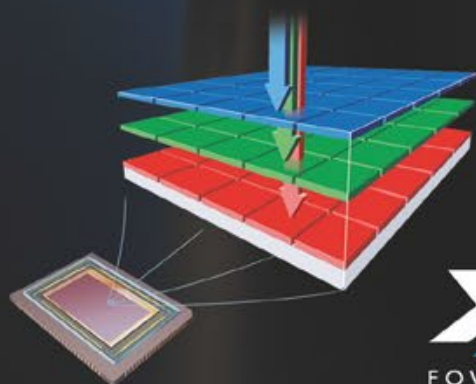
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